

HIT

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PARADER

MARCH 1988

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Life At The Top



Joe Elliott

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WASP
RUSH
POISON
BON JOVI
MEGADETH
AEROSMITH
WHITESNAKE
GUNS N' ROSES

PLUS:

DAVID LEE ROTH
LIZZY BORDEN
BLACK N' BLUE
OZZY • LITA FORD
TWISTED SISTER
DIO • L.A. GUNS
YNGWIE MALMSTEEN
DOKKEN CENTERFOLD

2 HEAVY METAL

12 HEAVY HITTERS



347229. Poison—Look What The Cat Dragged In. Talk Dirty To Me; more! (Enigma)

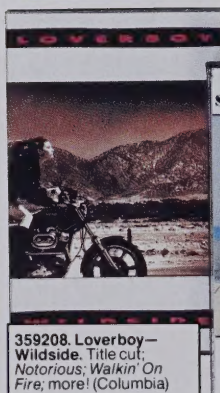
355362. Whitesnake. Still Of The Night; Cryin' In The Rain; Bad Boys; etc. (Geffen)

357913. Dio—Dream Evil. Title cut; Night People; Overlove; plus more! (Warner Bros.)

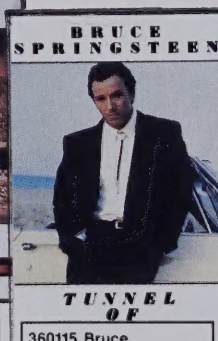
359216 [WARNER BROS.]	BLACK SABBATH THE ETERNAL IDOL	352732 [GEPFEN]	TESLA MECHANICAL RESONANCE	358317 [ATLANTIC]	LOUDNESS HURRICANE EYES
353599 [CAPITOL]	IRON MAIDEN SOMEWHERE IN TIME	358994 [CAPITOL]	GREAT WHITE ONCE BITTEN	352146 [ENIGMA]	STRYPER SOLDIERS UNDER COMMAND
346593 [PESHA]	QUIET RIOT QR III	342790 [WARNER BROS.]	BLACK SABBATH SEVENTH STAR	346528 [WARNER BROS.]	DIO INTERMISSION
339986 [GEPFEN]	AEROSMITH DONE WITH MIRRORS	335844 [CBS ASSOC.]	OZZY OSBOURNE ULTIMATE SIN	336719 [ELEKTRA]	MÖTLEY CRÜE THEATRE OF PAIN
335893 [A&M]	Y & T OPEN FIRE (LIVE)	336958 [ATLANTIC]	TWISTED SISTER UNDER THE BLADE	334177 [WARNER BROS.]	ROUGH CUTT
323675 [CBS ASSOC.]	OZZY OSBOURNE BARK AT THE MOON	312330 [EPIC]	GREAT GONZOS THE BEST OF TED NUGENT	323345 [WARNER BROS.]	BLACK SABBATH BORN AGAIN
312389 [ATLANTIC]	A/C/D/C FOR THOSE ABOUT TO ROCK WE SALUTE YOU	323444 [ELEKTRA]	MÖTLEY CRÜE SHOUT AT THE DEVIL	312017 [JET]	OZZY OSBOURNE DIARY OF A MADMAN
328369 [ATLANTIC]	TWISTED SISTER STAY HUNGRY	330928 [ELEKTRA]	D.O.K.K.E.N. TOOTH AND NAIL	326512 [MCA]	NIGHT RANGER MIDNIGHT MADNESS
332957 [COLUMBIA]	VARIOUS ARTISTS METALMANIA	328245 [PESHA]	QUIET RIOT CONDITION CRITICAL	330415 [CAPITOL]	W.A.S.P.
353896 [ATCO]	MANOWAR FIGHTING THE WORLD	347856 [CMI AMER.]	QUEENSRYCHE RAGE FOR ORDER	344366 [MCA]	METALLICA MASTER OF PUPPETS
355842 [RL MEGAFORCE WY]	ANTHRAX AMONG THE LIVING	350025 [MCA]	ALICE COOPER CONSTRUCTOR	355636* [CBS ASSOC.]	OZZY OSBOURNE RAN DY RAN DY RAN DY

YOU CAN ALSO CHOOSE FROM THESE POWERFUL HITS

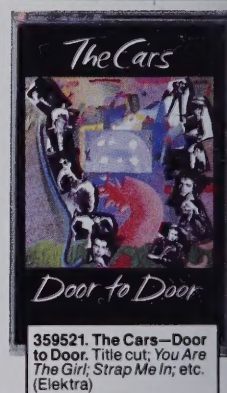
359901 [COLUMBIA]	MICK JAGGER PRIMITIVE COOL	357939 [WARNER BROS.]	LA BAMBA ORIGINAL SOUNDTRACK	359257 [GEPFEN]	NEIL YOUNG AND CRAZY HORSE LIFE	357772 [MCA]	TOM PETTY & HEARTBREAKERS LET ME UP (I'VE HAD ENOUGH)	358507 [SIRE]	WHO'S THAT GIRL ORIGINAL SOUND TRACK	359273 [A&M]	.38 SPECIAL "FLASHBACK"
357467 [GEPFEN]	SAMMY HAGAR	357186 [COLUMBIA]	HOOTERS ONE WAY HOME	357384* 397380 [A&M]	SIMPLE MINDS IN THE CITY OF LIGHT	356873 [COLUMBIA]	THE OUTFIELD BANGIN'	357087 [ARISTA]	GRATEFUL DEAD IN THE DARK	356675 [MCA]	BEVERLY HILLS COP II ORIGINAL SOUND TRACK
355115* 395111 [PABLEY PARK]	PRINCE SIGN 'O' THE TIMES	352641 [ATLANTIC]	STAND BY ME THE BEST OF BEN E. KING AND BEN J. KING WITH THE DRIFTERS	354829 [COLUMBIA]	LISA-LISA AND CULT JAM SPANISH FLY	354449 [ISLAND]	U2 THE JOSHUA TREE	350033 [CAPITOL]	BILLY SQUIER ENOUGH IS ENOUGH	353946 [A&M]	BRYAN ADAMS INTO THE FIRE
353482 [EPIC]	GREGG ALLMAN BAND I'M NO ANGEL	354092* 394098 [SIRE]	THE SMITHS LOUDER THAN BOMBS	351718 [ELEKTRA]	GEORGIA SATELLITES	344242 [COLUMBIA]	JOURNEY RAISED ON RADIO	345761 [WARNER BROS.]	PAUL SIMON GRACELAND	343293 [HOLLING STONES REC.]	ROLLING STONES DIRTY WORK
350850 [MCA]	KANSAS POWER	347880 [EMI AMER.]	GEORGE THOROGOOD & DESTROYERS—LIVE!	350140 [SIRE]	THE PRETENDERS GET CLOSE	347039 [CHRYSALIS]	BILLY IDOL WHIPLASH SMILE	357418 [ELEKTRA]	THE CALL INTO THE WOODS	346957 [ISLAND]	STEVE WINWOOD BACK IN THE HIGH LIFE
346312 [COLUMBIA]	BILLY JOEL® THE BRIDGE	344358 [ARISTA]	GTR	345777 [GEPFEN]	PETER GABRIEL SO	357434 [COLUMBIA]	AEROSMITH CLASSICS LIVE II	354902 [WARNER BROS.]	FLEETWOOD MAC TANGO IN THE NIGHT	355396 [SIRE]	THE CULT ELECTRIC
341305 [ISLAND]	ROBERT PALMER RIPTIDE	336222 [WARNER BROS.]	DIRE STRAITS BROTHERS IN ARMS	339903 [ELEKTRA]	THE CARS GREATEST HITS	331967 [ATLANTIC]	FOREIGNER AGENT PROVOCATEUR	322438 [ATCO]	YES 90125	318352 [COLUMBIA]	JOURNEY FRONTIERS
336396* 396390 [COLUMBIA]	BILLY JOEL GREATEST HITS Volumes 1 & 2	340281 [ATLANTIC]	INXS LISTEN LIKE THIEVES	320499 [A&M]	THE POLICE SYNCHRONICITY	317974 [A&M]	SQUEEZE SINGLES—45'S AND UNDER	257279 [COLUMBIA]	BRUCE SPRINGSTEEN BORN TO RUN	292326 [EPIC]	CHEAT TRICK AT BUDOKAN
324350* 394353 [MCA]	THE WHO QUADROPHENIA	306241 [ELEKTRA]	THE DOORS GREATEST HITS	291526 [ATLANTIC]	EMERSON, LAKE & PALMER BRAIN SALAD SURGERY	286807 [WARNER BROS.]	VAN HALEN	313031 [ATLANTIC]	CLASSIC YES	319996* 399998 [MOTOWN]	VARIOUS ARTISTS MOTOWN'S 25 #1 HITS FROM 25 YEARS
318493 [MCA]	LYNYRD SKYNYRD BEST OF THE WEST	286807 [WARNER BROS.]	VAN HALEN	313031 [ATLANTIC]	CLASSIC YES	319996* 399998 [MOTOWN]	VARIOUS ARTISTS MOTOWN'S 25 #1 HITS FROM 25 YEARS	337832 [ISLAND]	U2 WAR	326629 [COLUMBIA]	BRUCE SPRINGSTEEN BORN IN THE U.S.A.
308049* 398040 [FANTASY]	CREEDEnce CLEARWATER REVIVAL CHRONICLE 20 Greatest Hits	345314* 395319 [ARISTA]	THE BEST OF THE KINKS 1977-1986	349571 [MCA]	BOSTON THIRD STAGE	358606 [MCA]	THE FIXX REACT	363345 [J.S.]	R.E.M. DEAD LETTER OFFICE	357784 [EPIC]	THE DOORS LIVE AT THE HOLLYWOOD BOWL
268581* 398586 [SIRE]	VARIOUS ARTISTS HISTORY OF BRITISH ROCK	357913 [WARNER BROS.]	DIO DREAM EVIL	355362 [GEPFEN]	WHITESNAKE STILL OF THE NIGHT	352732 [GEPFEN]	TESLA MECHANICAL RESONANCE	358317 [ATLANTIC]	LOUDNESS HURRICANE EYES	352146 [ENIGMA]	STRYPER SOLDIERS UNDER COMMAND
214650 [COLUMBIA]	BLOOD, SWEAT & TEARS GREATEST HITS	291526 [ATLANTIC]	EMERSON, LAKE & PALMER BRAIN SALAD SURGERY	286807 [WARNER BROS.]	VAN HALEN	313031 [ATLANTIC]	CLASSIC YES	319996* 399998 [MOTOWN]	VARIOUS ARTISTS MOTOWN'S 25 #1 HITS FROM 25 YEARS	337832 [ISLAND]	U2 WAR
291633* 391631 [WARNER BROS.]	THE BEST OF THE GRATEFUL DEAD	313031 [ATLANTIC]	CLASSIC YES	319996* 399998 [MOTOWN]	VARIOUS ARTISTS MOTOWN'S 25 #1 HITS FROM 25 YEARS	337832 [ISLAND]	U2 WAR	326629 [COLUMBIA]	BRUCE SPRINGSTEEN BORN IN THE U.S.A.	345314* 395319 [ARISTA]	THE BEST OF THE KINKS 1977-1986
318055 [ATLANTIC]	FOREIGNER RECORDS	313031 [ATLANTIC]	CLASSIC YES	319996* 399998 [MOTOWN]	VARIOUS ARTISTS MOTOWN'S 25 #1 HITS FROM 25 YEARS	337832 [ISLAND]	U2 WAR	326629 [COLUMBIA]	BRUCE SPRINGSTEEN BORN IN THE U.S.A.	345314* 395319 [ARISTA]	THE BEST OF THE KINKS 1977-1986
322024 [CORTALIS]	HUEY LEWIS AND THE NEWS SPORTS	329938 [SIRE]	TALKING HEADS STOP MAKING SENSE	337907 [COLUMBIA]	LOVERBOY LOVIN' EVERY MINUTE OF IT	346536 [ARISTA]	THEN AND NOW... THE BEST OF THE MONKEES	351692 [DEF JAM]	BEASTIE BOYS LICENSED TO ILL	356915 [CBS ASSOC.]	MASON RUFFNER GYPSY BLOOD
329938 [SIRE]	TALKING HEADS STOP MAKING SENSE	337907 [COLUMBIA]	LOVERBOY LOVIN' EVERY MINUTE OF IT	346536 [ARISTA]	THEN AND NOW... THE BEST OF THE MONKEES	351692 [DEF JAM]	BEASTIE BOYS LICENSED TO ILL	356915 [CBS ASSOC.]	MASON RUFFNER GYPSY BLOOD	358887 [WARNER BROS.]	GRATEFUL DEAD WORKINGMAN'S DEAD
356667 [CAPITOL]	HEART BAD ANIMALS	357673 [ISLAND]	OMAR & THE HOWLERS HAND TIMES IN THE LAND OF PLENTY	345108 [A&M]	.38 SPECIAL STRENGTH IN NUMBERS	337659 [ISLAND]	U2 THE UNFORGETTABLE FIRE	348318 [A&M]	THE POLICE EVERY BREATH YOU TAKE... THE SINGLES	356196* 396192 [ELEKTRA]	THE CURE KISS ME, KISS ME, KISS ME
356287 [A&M]	SUZANNE VEGA SOLITUDE STANDING	350959 [A&M]	IGGY POP BLAH-BLAH-BLAH	346445* 396440 [CAPITOL]	THE BEACH BOYS MADE IN U.S.A.	333294 [ATLANTIC]	THE FIRM	356154 [ARISTA]	WHITNEY HOUSTON WHITNEY	357616* 397612 [ELEKTRA]	THE BEST OF THE DOORS
356378 [DEF JAM]	L.L. COOL J BIGGER AND DEFFER	357574 [MOTOWN]	THE LOST BOYS ORIGINAL SOUND TRACK	344721 [MOTOWN]	LIONEL RICHIE DANCING ON THE CEILING	337619 [CAPITOL]	HEART	347955 [CHRYSLER]	HUEY LEWIS AND THE NEWS FORE!	355834 [CMI AMER.]	DAVID BOWIE NEVER LET ME DOWN



359208. Loverboy—Wildside. Title cut; Notorious; Walkin' On Fire; more! (Columbia)



360115. Bruce Springsteen—Tunnel Of Love. Title cut; Brilliant Disguise; etc. (Columbia)



359521. The Cars—Door to Door. Title cut; You Are The Girl; Strap Me In; etc. (Elektra)

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Club. See details below.

351825 [EPIC] STRYPER TO HELL WITH THE DEVIL	357525 [GEPFEN] Y & T CONTAGIOUS	351213 [CAPTOL] W. A. S. P. INSIDE THE ELECTRIC CIRCUS	356923 [EPIC] PRETTY MAIDS FUTURE WORLD	351122 [EPIC] EUROPE THE FINAL COUNTDOWN	355883 [GEPFEN] E-Z-O E-Z-O
357590 [ATLANTIC] TWISTED SISTER LOVE IS FOR SUCKERS	351346 [CAPTOL] MEGADETH PEACE SELLS... BUT WHO'S BUYING?	357160 [ALBUMS/EPIC WW] ACE FREHLEY FREHLEY'S COMET	351197 [ARISTA] KROKUS ALIVE AND SCREAMIN'	356188* 396184 [COLUMBIA] JUDAS PRIEST PRIEST...LIVE!	350298 [CAPTOL] VINIE VINCENT INVASION
342303 [COLUMBIA] JUDAS PRIEST TURBO	345371 [ATLANTIC] AC/DC WHO MADE WHO				344598 [ARISTA] KROKUS CHANGE OF ADDRESS
334144 [CAPTOL] KING KOBRA READY TO STRIKE	336511 [CAPTOL] RATT INVASION OF YOUR PRIVACY				336271 [CAPTOL] HELIX LONG WAY TO HEAVEN
336693 [ATLANTIC] AC/DC FLY ON THE WALL	333377 [CBS ASSOC.] WIDOW GONE TO FAR				333260 [WARNER BROS.] DAVID LEE ROTH CRAZY FROM THE HEAT (NEW ALBUM)
309120 [JET] OZZY OSBOURNE BLIZZARD OF OZZ	320630 [PASHA] QUIET RIOT METAL HEALTH				314401 [CAPTOL] VAN HALEN DIVER DOWN
320978 [ATLANTIC] TWISTED SISTER YOU CAN'T STOP ROCK 'N ROLL	308635 [ATLANTIC] AC/DC DIRTY DEEDS DONE DIRTY CHEAP				308593 [COLUMBIA] JUDAS PRIEST POINT OF ENTRY
306225 [COLUMBIA] AEROSMITH'S GREATEST HITS	3187901 398792 [WARNER BROS.] BLACK SABBATH LIVE EVIL				313023 [WARNER BROS.] BLACK SABBATH MOB RULES
330241 [ATLANTIC] AC/DC 74 JAILBREAK	324889 [PORTRAIT] ACCEPT BALLS TO THE WALL				293944 [WARNER BROS.] VAN HALEN II
325738 [ATLANTIC] RATT OUT OF THE CELLAR	328955 [WARNER BROS.] DIO THE LAST IN LINE				324749 [ELEKTRA] MOTLEY CRUE TOO FAST FOR LOVE
347740 [WARNER BROS.] ROUGH CUTT WANTS YOU	343582 [WARNER BROS.] VAN HALEN 5150				328484 [GEPFEN] WHITESNAKE SLIDE IT IN
349563 [ATLANTIC] RATT DANCING UNDERCOVER	354084 [ATLANTIC] RAVEN LIFE'S A BITCH				340661 [ELEKTRA] DOKKEN UNDER LOCK AND KEY
THE ROOTS OF METAL					
315366 [ATLANTIC] LED ZEPPELIN LED ZEPPELIN III	291641 [REPRISE] JIMI HENDRIX EXPERIENCE SMASH HITS	347054 [WARNER BROS.] DAVID LEE ROTH EAT 'EM AND SMILE			
291435 [ATLANTIC] LED ZEPPELIN LED ZEPPELIN IV	351890 [COLUMBIA] BEST OF MOUNTAIN	340455 [CAPTOL] W. A. S. P. THE LAST COMMAND			
3315791 391573 [COMPTON] WHITE BOY BLUES GUITAR CLASSICS Clapton, Beck, Page	291864* 391862 [ATLANTIC] WOODSTOCK ORIGINAL SOUNDTRACK	328674 [ARISTA] KROKUS THE BLITZ			
2916581 391656 [REPRISE] JIMI HENDRIX ELECTRIC LADLAND	294652* 394650 [WARNER BROS.] DEEP PURPLE MADE IN JAPAN	324632 [COLUMBIA] JUDAS PRIEST DEFENDERS OF THE FAITH			
293597 [ATLANTIC] LED ZEPPELIN HOUSES OF THE HOLY	2916901 391698 [SWAN SONG] LED ZEPPELIN THE ONE WHO REMAINS THE SAME ORIGINAL SOUNDTRACK	341230 [ATLANTIC] TWISTED SISTER COME OUT AND PLAY			



355990. Motley Crue—
Girls, Girls, Girls.
Title cut: Wild Side; Jail-
house Rock. (Elektra)



359075. Aerosmith—
"Permanent Vacation".
Magic Touch; Rag Doll;
etc. (Geffen)



361196. Metallica—The
\$5.98 EP—Garage Days
Re-Visited. The Wait;
plus more! (Elektra)

If you're heavy into heavy metal, this offer will blow you away with hard rockin' metal mania! Just tear out the application, fill it in and mail it together with your check or money order for \$1.86 as payment (that's 1¢ for your first 12 selections, plus \$1.85 to cover shipping and handling). In exchange, you agree to buy 8 more tapes or records (at regular Club prices) in the next three years. Pretty heavy—only eight selections and you can take up to three years to buy them! That's all there is to it—and you may cancel membership anytime after doing so.

How the Club works: every four weeks (13 times a year) you'll receive the Club's music magazine, which describes the Selection of the Month for whichever kind of music you're into...plus hundreds of alternatives from every field of music...from the reigning masters of metal to today's hottest hits. And up to six times a year you may receive offers of Special Selections, usually at a discount off regular Club prices, for a total of up to 19 buying opportunities.

If you wish to receive the Selection of the Month or the Special Selection, you need do nothing—it will be shipped automatically. If you prefer an alternate selection, or none at all, just fill in the response card always provided and mail it by the date specified. You will always have at least 10 days to make your decision. If you ever receive any Selection without having had at least 10 days to decide, you may return it at our expense.

The tapes and records that you order during your membership will be billed at regular Club prices, which currently are \$7.98 to \$9.98—plus shipping and handling. (Multi-unit sets, special and classical selections

may be somewhat higher.) And if you continue as a member after completing your enrollment agreement, you'll be eligible for our generous "buy one—get one free" money-saving bonus plan.

CDs also available to Club members. Metal never sounded better! Each issue of the music magazine contains a wide selection of Compact Discs—which you may order as a Club member, and these purchases also count toward fulfillment of your membership obligation.

10-Day Risk-Free Trial: we'll send details of the Club's operation with your introductory shipment. If you are not satisfied for any reason whatsoever, just return everything within 10 days for a full refund and you will have no further obligation. Get in on it today.

Order your first selection now at a big discount and get 2 extra albums FREE! Can this offer get any better? Believe it! If you wish, you may also pick out your first selection right now and it's yours for as much as 60% off regular Club prices—only \$3.98. Enclose payment now and you'll receive it with your 12 introductory albums. This discount purchase immediately reduces your membership obligation—you then need buy just 7 more selections (instead of 8) at regular Club prices in the next three years. What's more, this discount purchase also entitles you to still 2 more hit albums as a bonus, FREE! Just check the box in the application and fill in the numbers of your first selection and 2 free bonus albums!

Columbia Record & Tape Club
1400 N. Fruitridge Avenue
P.O. Box 1130, Terre Haute, Indiana 47811-1130

HIT ME WITH HEAVY METAL! I am enclosing check or money order for \$1.86 (which includes 1¢ for my 12 selections, plus \$1.85 for shipping and handling). Please accept my membership application under the terms outlined in this advertisement. I agree to buy eight more tapes or records (at regular Club prices) in the next three years—and may cancel membership at any time after doing so.

Send my selections in this type of recording (check one):
☐ CASSETTES ☐ RECORDS

My main musical interest is (check one):
(But I am always free to choose from any category)

☐ **HEAVY METAL**
Ozzy Osbourne,
Motley Crue

☐ **HARD ROCK**
Heart, U2
Bryan Adams

☐ **SOFT ROCK**
Fleetwood Mac,
Paul Simon

☐ Mr.
☐ Mrs.
☐ Miss
(Please Print) First Name Initial Last Name

Address Apt.

City

State Zip

Do you have a telephone? (Check one) ☐ Yes ☐ No 732/588

Do you have a credit card? (Check one) ☐ Yes ☐ No

Offer not available in APO, FPO, Alaska, Hawaii, Puerto Rico; write for details for alternative offer. Canadian residents serviced from Toronto.

☐ Also send my first selection for up to a 60% discount, for which I am also enclosing additional payment of \$3.98. I then need buy only 7 more (instead of 8), at regular Club prices, in the next three years.

SFK/WS This discount purchase
also entitles me to these
SFL/EM 2 EXTRA ALBUMS FREE!


Note: We reserve the right to reject any application or cancel any membership.

CBS/Columbia House

1400 North Fruitridge Avenue • Terre Haute, Indiana 47811

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Joe Elliott
 Ross Halfin/Photofeatures Int.

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INSIDE THIS COVER...MADNESS REIGNS!



HALL OF THE MOUNTAIN KING

THE DEVASTATING NEW ALBUM FROM
S A V A T A G E

Includes the single "Hall of the Mountain King" plus
the songs "Strange Wings" and "24 Hrs. Ago."

Produced by Paul O'Neill
Direction: Crash Management/R.Z. Management, Inc.

SAVATAGE ON TOUR WITH DIO NOW!



ON ATLANTIC RECORDS, CASSETTES AND COMPACT DISCS

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ROOTS

Robert Sweet: "Our mother answers all our fan mail."

Michael Sweet: "We weren't any more rebellious than most kids."

ROBERT & MICHAEL SWEET

by Rob Andrews

Each month, *Hit Parader* sojourns back in time with noted rock and roll celebrities to learn about their early years. This issue's time travelers are Stryper's "God Squad" brothers, Robert and Michael Sweet.

How would you like to have your mother involved with your rock and roll band? Does that sound like a nightmare dreamed up by the PMRC? Well, in the case of Stryper's Robert and Michael Sweet, having their mother run their rock and roll empire has worked like a charm, giving the boys someone they know they can trust at the helm of their music machine.

"Our mother is great," Robert Sweet said with a smile. "She makes sure all the fan mail gets answered and that a lot of the business decisions are taken care of. The best part for us is that we know she's always looking out for our best interests. Sometimes in this business you run into people who are more concerned with making a quick dollar off you than really helping your career. We don't have that problem. We know she's behind Stryper 100%."

Of course, it's probably a little easier for a mother to stand behind her rocking and rolling sons when she knows they're doing "God's work." As has been well-documented during Stryper's four-year career, the Sweet brothers are leading metal's most prominent Christian rock band, a group that puts the words of the Lord into every song they sing and every in-concert rap they deliver.

Religion has always played a major role in the lives of Robert and Michael Sweet. Raised in Southern California, the boys remember always having a strong religious background, but they also remember a time when they were far from "Christian" in their beliefs and attitudes. In fact, it was that period away from the fold that brought the boys back to the church and inspired them to form Stryper.

"I guess most people go through a rebellious period when they're young," Michael said. "I don't think we were any more rebellious than most kids, but because we knew better, perhaps it just seemed like we were. But after

we went through that period in our lives, we knew we wanted to get back in touch with the Lord. We had seen people like Jimmy Swaggart on television, and his message really touched us. We didn't want to leave rock and roll behind, but we wanted to find a way of bringing our religious beliefs into our music."

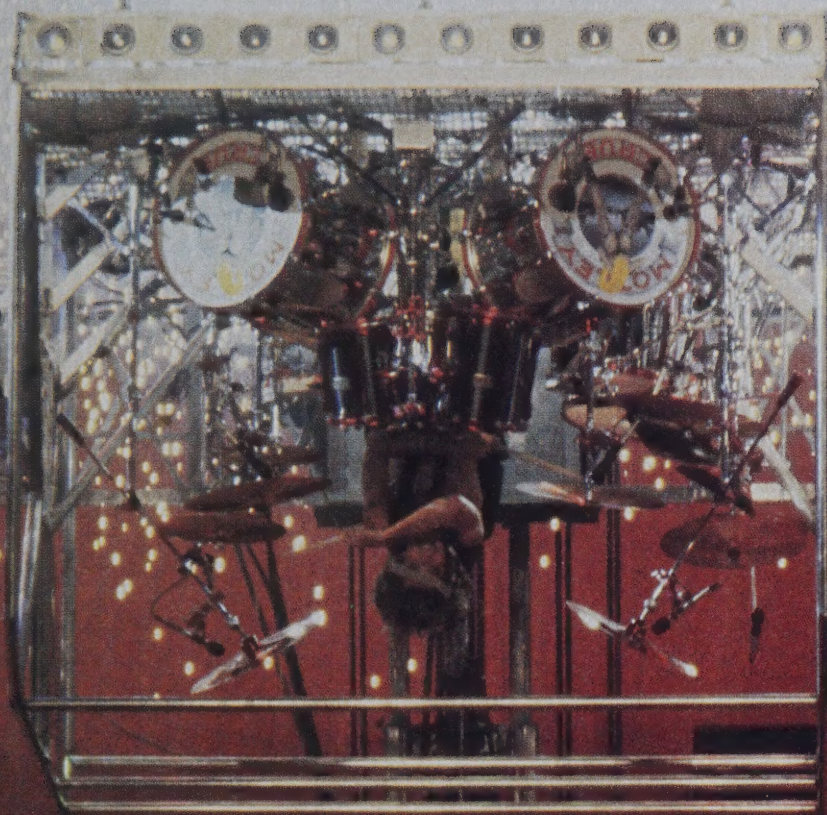
"It's kind of funny," Robert added. "We went to lots of concerts when we were growing up. We loved people like Kiss and Van Halen, but we always wondered why their message to the crowd was so negative. They were always talking about sex or getting drunk, and we didn't agree with that. We loved the excitement and energy of what they were doing onstage, but we always thought the power of rock could be used in a much more positive way."

Certainly the efforts of the Sweet brothers — who teamed with guitarist Oz Fox and bassist Tim Gaines to form Stryper in 1984 — have presented some of the most positive, and commercially successful messages in metal. In their short history, the boys have already enjoyed gold record certification with their first major-label release, **To Hell With The Devil**. But, much to the Sweet's surprise, their efforts to bring religion to the heavy metal "heathens" have been met with less than enthusiastic support by traditional church leaders.

"It bothers us when people we respect, like Reverend Swaggart, single us out," Robert explained. "We can't understand it when he says we're 'inspired by Satan.' It hurts us to think that people can't appreciate that we're trying to spread the word of Christ. They look at the way we dress and listen to the way we play and just dismiss us as another rock and roll band. We're very proud to be playing the kind of music we do, but there is a difference between us and other bands. Our lyrics extoll the virtues of Jesus Christ instead of sex and drugs. It's a shame some people can't see that."

"It bothers us, but we know our message is getting through to a lot of people," Michael added. "We're reaching a lot of people the church would never have the power to reach. People will come to our concerts who won't go to church on Sunday. Maybe they'll catch one of the Bibles we toss into the crowd during our show. Maybe it'll change their lives. We certainly hope so."

It's enough to make a mother proud. □



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INFORMATION CENTER

Correction... In the February issue of **Hit Parader**, we incorrectly identified Dokken's Mick Brown as playing Pearl drums. Mick, of course, loudly and proudly plays Tama drums.

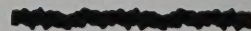
Hearty congratulations to **Vince Neil** and **Mick Mars**! It seems that the **Motley** boys have followed the lead of bandmate **Nikki Sixx** and recently announced their engagements. **Mick**

will be tying the knot with Emi, one of the **Crue's** "Nasty Habits" back-up singers, while **Vince** will be betrothed to his mud-wrestling sweetie Charize.

Is everybody getting married? Now it seems that **Whitesnake's David Coverdale** has popped the question to the beautiful Tawny Kitaen, the hot looking chic who's been auto-erotizing in all of **Whitesnake's** recent videos. "Tawny's quite a woman," **Coverdale** said in regard to his constant companion. "She's beautiful and has brains too, what more could any man ask for?"

Don't be surprised if **Bon Jovi's** next LP is a two-record set. According to **Jon** himself, the band has been coming up with a "shit load of great songs," some of which have appeared on recent albums by **Loverboy**, **Cher** and **Ted Nugent**. Despite the boy's generosity, it seems there's still plenty of new **B.J.** material left. "We've been in a real creative period," **Jon** said. "We don't know how many of these songs will make it onto the next record but right now we love 'em all."

Is **Ozzy Osbourne** about to sacrifice his rock and roll career for the lure of Hollywood? As scripts continue to pile up at his door, the **Oz** admits the lure of a film career is becoming more and more inviting. "I'll never give up playing music," **Ozzy** said. "But I find acting to be a lot of fun. I know I'm not exactly Laurence Olivier but people tell me I have a real presence on screen."



TIDBITS AND ASIDES

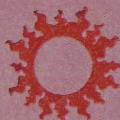
Will **Ted Nugent** be opening the second leg of **Kiss' U.S. tour**?... Have **Edward** and **Alex Van Halen** totally given up drinking?... Will **Queensryche** be releasing their first album in over two years next month?... Is **Twisted Sister** calling it quits? □

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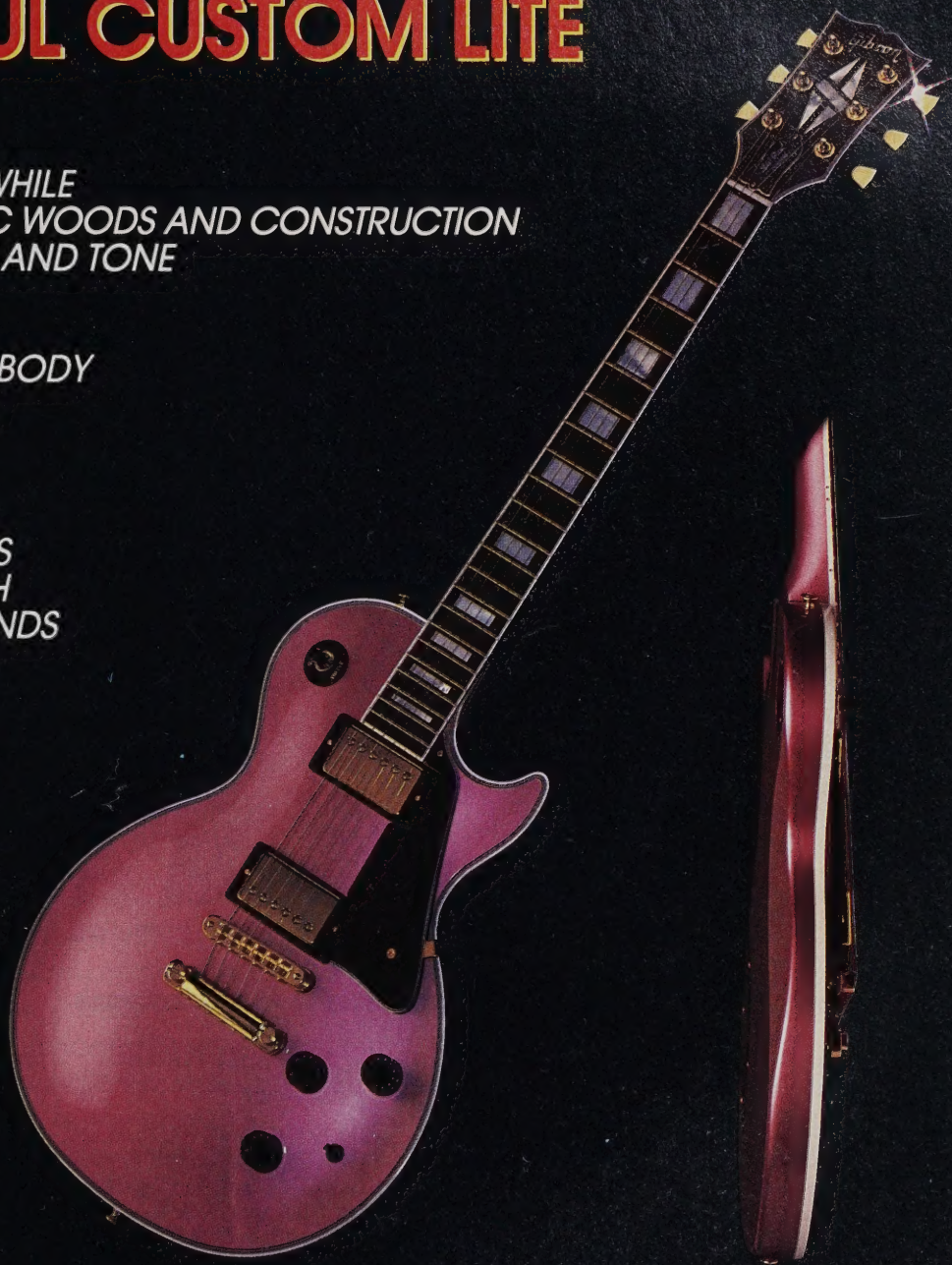
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BLACK 'N BLUE

bound for glory

Raul Vega



Black 'N Blue (left to right): Tommy Thayer, Pete Holmes, Jaime St. James, Jef Warner and Patrick Young.

L.A. Rockers Take Their Best Shot With *In Heat*.

by Paul Hunter

A few years back, when the L.A. rock scene was just beginning to heat up, word had it that Black 'N Blue was going to be the "next big thing" — America's answer to Def Leppard. Over the last four years things haven't worked out exactly as planned for vocalist Jaime St. James, guitarists Jef Warner and Tommy Thayer, bassist Patrick Young and drummer Pete Holmes. But with the release of their third LP, *In Heat*, the band may finally grasp that gold ring of success.

"The album's title really reflects our attitude this time," St. James said. "We're hot and hungry for success. We feel we've got the experience now to know exactly what to do

and what not to do to make a great album — which is exactly what we've done this time. Actually, the way we came up with the title is kind of interesting. We were recording in Rumbo Studios, which is a pretty long way outside of L.A. But some girls found out where we were, and they kept showing up every night and bringing new batches of friends with them. Those girls were all over us — they were like cats in heat. When we saw their attitude towards us and noticed our attitude towards the album, we realized that everyone was in heat."

Part of the band's confidence in their album comes from working with producer Gene Simmons for the second time. Having worked out whatever problems they had on their

previous collaboration, *Nasty Nasty*, all was clear sailing this time around. In fact, Simmons' continued faith in the band inspired B 'N B to some of their best studio efforts ever.

"Knowing that someone like Gene really believes in us is a great confidence builder," St. James explained. "Let's face it, the guy doesn't have to spend his time doing this. Besides his Kiss commitments, he could be off working on some movie in his free time. But he's like the sixth member of this band by now. He understands what we're trying to accomplish, and because of that he can inspire us to greater heights than we thought we were capable of. Putting it simply, working with Gene is great, and we'll be happy to have him work with us any time he wants to."

Not only did Simmons lend the band his production expertise, he also helped them with material for their latest vinyl opus. Such tracks as *Heat It Up*, *Burn It Out* and *Live It Up* represent collaborations between the band and their producer that St. James is very proud of. When pressed, though, St. James admitted that his favorite track on the album was one of his own, *Rock On*.

"That one's about the first time I went home to Portland after we had recorded our debut album," he said. "We were opening on tour for Dio, and I've got to admit that I was a bit cocky. After all, we were playing that night in an arena where I had always dreamed of playing. I felt like I was on top of the world. Then the first person I meet as I'm walking down the street yells at me, 'Get a haircut, faggot.' That put me back down to earth in a hurry. All I could think at that time was you've just got to rock on."

With the new LP out and a national tour set to begin, Black 'N Blue may well fulfill the expectations people held for them back in the early '80s. But these boys aren't trying to live up to the expectations of others. As St. James emphatically stated, this band's only goal is making sure they continue to grow as a musical unit.

"We can feel things coming together," he said. "We've gotten much better as a band, and we know exactly where we want to go musically. On top of that, our label, Geffen Records, has had some great luck with hard rock bands in recent months. You can't argue with successes like Aerosmith and Whitesnake. We were the first hard rock band Geffen ever signed, and to be honest, they really didn't know how to handle us back then. But now I think we can gain from the experiences they've had with other bands. With their help and fans' continued support, I really believe we can take Black 'N Blue to the top." □

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YAMAHA

Out to LUNCH

by Jodi Summers

Each month *Hit Parader* takes metal's biggest stars out to lunch to find out if food really does make the man. This month's lunch muncher is that West Coast Wildman, Lizzy Borden.

Lizzy you little piglet, you pose for pictures with a deli tray dangling between your tightly clenched teeth and you snarl and you look almost nasty.

But we know you're not like that. You're a nice kid, a valley boy, so to speak, seized by the dream of being a rock and roll idol. Lucky for you your latest LP, *Visual Lies*, is a major step towards your goal of fronting "the biggest band in the world, a band that *People* magazine would cover."

Since you come from a well-to-do background, your goals are different than many poor, starving musicians. You don't dream of big houses and fancy cars because you've already got them. You drive a blood-red Jaguar, and your parents have a swimming pool. You've got all the essentials covered, so instead you fantasize about releasing an album like Def Leppard's *Hysteria*, a disc that might sell two or three million copies.

"I'd love to walk out of the studio and say, 'This is the best I could do,'" Lizzy says. "I've yet to even come near to that. *Visual Lies* is the closest we've gotten so far, but I didn't have enough time to do all the stuff that I wanted to do vocally."

Rock and roll has always been an addiction for you. You want more from it than a nice lifestyle and a nightly choice of lovely bimbettes — you want immortality. Like anyone taking a stab at the big time, you know the possibility is remote. But you still look at things left of center — mainstream with a twist, mass appeal with personality.

As you lounge on a terrace overlooking the Pacific Ocean, your glass of champagne bubbling contentedly, you weave a tale of your alter egos and their fixations — nice guys gone bad. Your first character is the one you changed your name for — Lizzy Borden, the axe-wielding maniac. Then, on *Menace To Society*, there was Stiletto, your version of Julius Caesar. Now you've got *Visual Lies*, and a new personality, Oblivion — who demonstrates the ultimate effect of TV on a person's mind. Oblivion is obsessed with television; his brain has become a boob tube and he spends his days glaring at the TV screen, being stimulated by prime-time programming.

"People are not tied up in front of the television set and forced to watch something stupid. There are lots of different channels," Oblivion confesses, eyes ablaze as he glares at

the Three Stooges and munches on some thumbtacks.

Ahh, but Oblivion's characteristic — real to us all. *Hit Parader* is determined to be the most informative metal mag around. Vince Neil is fixated on being the ultimate dude. Mike Tramp wants to out-Roth David Lee. We've all got something that makes us walk that walk and talk that talk.

"I'm obsessed with this band," declares the man known to his nieces and nephews as Uncle Lizzy. "I eat, drink and sleep Lizzy Borden every day of my life. I haven't done anything that qualifies as fun, besides going to concerts."

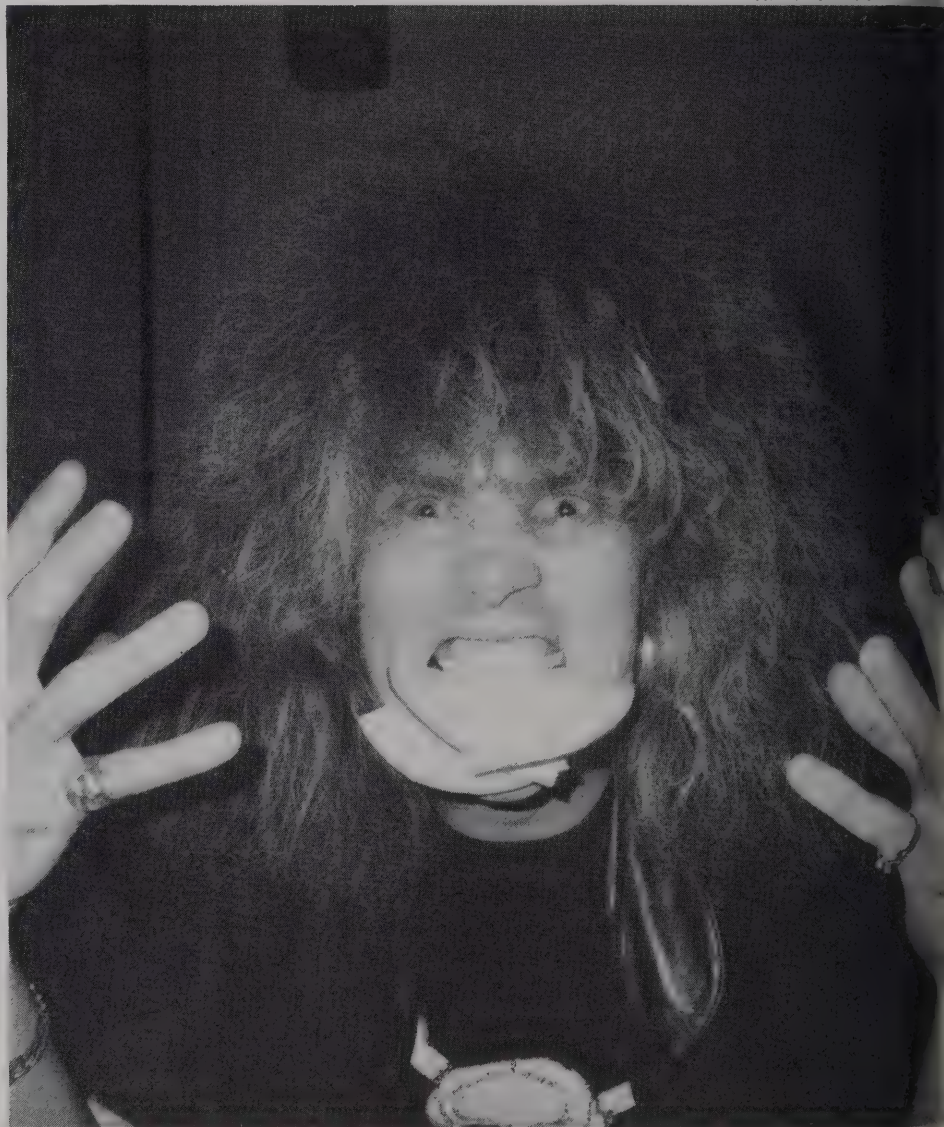
See, everybody is obsessed with something. If

Lizzy's choice happens to be putting a 24 hour effort toward superstardom, so be it. We can only hope the effort pays off for him and the band eventually.

"We're not going to stop until we make it," Lizzy declares. "If *Visual Lies* doesn't do it, I'll have to go back to the drawing board and think of something else. This album has got everything anyone could want. People who don't like heavy metal will like this record. But people who love heavy metal will flip out over this record."

"We'll never sell out, but I want to have a broad audience from everywhere. That's my goal. I'm obsessed with success." □

Jodi Beth Summers



Lizzy Borden: "I'm not going to stop until I make it to the top."



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Axl Rose: "After drinking a quart of Nightrain, you'll black out."

Metal Madmen Reveal The Secrets Behind Appetite For Destruction.

It hasn't taken Guns N' Roses long to establish themselves as the latest bad boys on the rock and roll scene. Their outrageous behavior, sexual excess and run-ins with the law have already won them a dedicated cult of followers who've been attracted by the band's "live for today" philosophy. Not to be overlooked, however, are the songs on the group's debut LP, *Appetite For Destruction*. Though their image has begun to overshadow their musical skills, Guns N' Roses is one band whose songs work in perfect conjunction with their offstage antics. Recently we hooked up with vocalist Axl Rose, guitarist Slash, bassist Duff McKagen, guitarist Izzy Stradlin and drummer Steven Adler for an in-depth analysis of the songs on the LP. Of course, with these guys, any "serious" conversation quickly dissolves into a raucous discussion of sex, drugs and rock and roll.

Welcome To The Jungle

Slash: It's *welcome* to the jungle — the perfect introduction to Guns N' Roses.

Axl: I consider this song to be the most representative of what we're like.

Izzy: It's about Hollywood streets; true to life.

Slash: That's the first song I had that Axl wrote lyrics to and helped me write. I had the riff part of it.

Axl: Yeah, I wrote the words in Seattle. It's a big city, but at the same time it's still a small city compared to L.A. and the things that you're gonna learn. It seemed a lot more rural up there. I just wrote how L.A. looked to me. If someone comes to town and they want to find something, they can find whatever they want.

Slash: It came across, I think it was, on the third take. We did the whole album that way. Second or third take. That's where spontaneity comes from. If you don't get it by then, you've lost the feel of it.

Steven: I like the cowbell part.

It's So Easy

Duff: A song West (Arkeen) and myself wrote. It's an account of a time me and him, and also the rest of the band, were kinda going through — we didn't have money, but we had a lot of hangers on and girls we could basically live off of... things were just too easy. There's an emptiness; it's so easy.

Axl: I got the greatest picture. I cut this ad out of *Hustler* magazine. It's this girl bent over so her ass is up in the air and it says: 'it's so easy.'

Duff: No way!

Axl: Yeah, it's an ad for Easy Dates.

Slash: There's a lot to say for that period of time when you start to lose the excitement of chasing chicks. You start going after really bizarre girls, like librarians and stuff. Just to catch 'em; to say I finally went out and caught a girl that wouldn't be my normal kinda date, cause everything else is startin' to get... 'it's so easy.'

Axl: I sang in a low voice cause that fit the attitude of that song better. Wasn't something I really thought about, I just started doing it. People ask why I don't sing like that on a lot of songs and it's only because I just sing whatever the song deserves. And it deserved being sung different than the other material. It's a hard, tight, simple, punk rock song. When I went to England, they said punk's been dead for ten years. And I said, 'it's really weird cause America doesn't know that.'

Steven: Great rhythm. Just rocks. Personally I like the guitar solo in it. I like that part of the song 'cause me and Duff are rockin'. Has more feel to it than just a machine.

Nightrain

Slash: At the grocery store the other night some kid saw me looking for wine and he says, 'hey man, let's get some Nightrain.' Anyway... so **Nightrain** is just like **Jungle**, it's very indicative of what the band's all about. I remember when it first came together, we'd hitchhiked to the Rainbow and were walking down to the Troubadour and just started yelling 'Nightrain' 'cause we were drinking it...

Axl: It's a dollar a bottle, 19% alcohol and a quart of it, you'll black out. It's cheap.

Izzy: We hung out at the Troubadour, but it was dead and we just started fantasizing and walking back up to the Strip just singing along.

Duff: We were living in the Gardener Street studio, where we had one little box of a room. We had no money but we could dig up a buck to go down to this liquor store. It happened to sell this great wine called Nightrain that would fuck you up for a dollar. Five dollars and you'd be gone. We lived off this stuff.

Axl: At the time we didn't know anything about anybody else's version of a song called **Nightrain** either.

Slash: It's more attitude and describing how you feel when you're on it, rather than necessarily how you may be. You feel invincible.

Out Ta Get Me

Axl: The lyrics are saying 'I've always been in trouble but I'm still handling it.' Like every time you turn around, someone is trying to screw

you over financially, or the cops are banging on your door and you didn't do anything. It's just being railroaded into something and trying to get out from underneath it. You know — parents, teachers, preachers... everybody. The last verse Slash and I put together as a joke 'cause we were talking about how we get in fights sometimes, and how some people get pissed off that you're drunk. But they're the ones that bought the bottle of whiskey to get you drunk on. Some people say I got a chip on my shoulder.

Slash: I know a big rock star right now who buys all the fucking booze and then drinks it all up and he gets fucking irate. 'Out Ta Get Me' is Guns N' Roses' big anarchy statement.

Axl: We had that as one of our opening numbers for a while 'cause we were headed to a Roxy show and got pulled over by four cops. They picked up a bag off the street; said we threw it out the window and there were drugs in it. There were no drugs in it. And they were just trying to hassle us, saying our advance money in our pockets was drug money. They searched everything, pushed us around and we were late for a show.

Slash: It's kinda hard to explain this so people can understand it. We were one of the most opposed bands. We had opposition from everywhere, the whole fucking time. Still do. It's not as bad now 'cause we're signed and some people like the shit we do. But we started out with so many people from so many different directions trying to lash out at us. And trying to say don't let them in here, and don't let them do this, and don't let them do that, and watch them, and this and that and the other.

Mr. Brownstone

Axl: When we moved out of our place on Fountain and La Cienega, I was the last one to leave, and found this piece of yellow paper wadded up in the corner where Izzy's and Steven's room was. It had the lyrics to *Brownstone* on it. I read it and went, 'this is great.' They said they had music for it and we ended up starting to rehearse this thing.

Slash: A lot of people have a misconception about this song. They think it's about drugs. It's not so much a statement about *our* drug habits; it's more a statement about *other* people's drug habits. It's a good little ditty that people can listen to and maybe think about what they're doing. Try and get themselves in perspective. I know one thing, a lot of people who are doing a lot of fucking drugs all the time don't have any kind of...

Axl: They don't have a job that they're doing at the same time.

Slash: Yeah, a band can keep you together. Like, we can all go through all kinds of shit, but the band keeps us just enough together. But if you don't have a band, don't have a job, don't have anything you're trying to do, then somehow drugs seem to take over. It's not preaching. Just a statement — you can listen to it or not. You can just listen to the guitars or the drums... whatever you want.

Izzy: It can mean a million different things to a million different people. It's like when you listen to a Zeppelin song, what do you think? I have all kinds of fucking wild ideas about what *Custard Pie* is about.

Paradise City

Duff: The chords to that song I wrote when I first moved to L.A., when I didn't know anybody and was kinda feeling a little down. So that kinda came out, like reaching for something, you know?

Slash: The best songs we do, they're collaborations. The best way to do it is to have the whole band sit there and listen to everybody else's ideas, and put it all together to make something that *everybody* enjoys playing.

Duff: If one person brings in a song to this band, it always gets raped by the other four people. It always gets changed around to where its Guns N' Roses.

Axl: The verses are more about being in the jungle; the chorus is like being back in the Midwest or somewhere. It reminds me of when I was a little kid and just looked up at the blue sky and went 'Wow, what is all this, it's so big out there.' Everything was more innocent. There are parts of the song that have more of a down home feel. And when I started putting the overlays on my vocals (I put five tracks on there), it seemed that it came out like some Irish or Scottish heritage. One of the weird things is I had a feeling that it would go over good in Europe. The kids there sang *Brownstone*; they sang *It's So Easy*, *Mama Kin*, and these other songs that they'd heard on the EP. They also sang *Paradise City* and they'd never heard it!

Izzy: They sang as loud as our stage monitors. We could hear them over the monitors.

My Michelle

Axl: I know a girl named Michelle and she became a really good friend of the band's, and I was going out with her for a while. It's a true story. Slash and some other members of the band said that's kinda too heavy to say about poor, sweet Michelle; she'll freak out. I'd written this nice

sweet song about her, and then I looked at it and thought 'that really doesn't touch any basis of reality,' so I put down an honest thing. It describes her life. This girl leads such a crazy life with doing drugs, or whatever she's doing at the time, you don't know if she's gonna be there tomorrow. Everytime I see Michelle I'm really relieved and glad. I showed her the lyrics after about three weeks of debating, and she was so happy that someone didn't paint just a pretty picture. She loves it. It was a *real* song to her, not something hokey.

Think About You

Izzy: It's a quick love song about drugs, sex, Hollywood and money. Next song.

Duff: It's Izzy's song.

Izzy: It's just a song. I don't want to dig deeper than that.

Sweet Child Of Mine

Axl: That's a true story about my girlfriend at this time.

Izzy: That's a real love song.

Axl: I had written this poem, reached a dead end with it and put it on the shelf. Then Slash and Izzy got working together on songs and I came in, Izzy hit a rhythm, and all of a sudden this poem popped into my head. It just all came together. A lot of rock bands are too fucking wimpy to have any sentiment or any emotion in any of their stuff unless they're in pain. It's the first positive love song I've ever written, but I never had anyone to write anything about before, I guess.

Duff: It was probably the hardest song for me and Steve to record, just because you have to keep a steadiness and also keep the emotion in it.

"When you lose the excitement of chasing chicks, you start to go out with really bizarre girls."

You're Crazy

Izzy: No... it's called 'Fucking Crazy.'

Slash: It's called *You're Crazy* on the record.

Axl: Yeah, it's called *You're Crazy* 'cause I just didn't want some asshole picking it up and they go, 'they put fuck on here,' and then they won't even give it a chance. It was written on acoustic, about another girl we know who was crazy.

Slash: When I play that song, I don't even know what I'm playing. It's just such a kick in the ass for me, so I run around. I try to concentrate on the music and keep kinda stationary, except on that song. I don't play the same solo every night 'cause I'm not on the same wavelength as other nights.

Anything Goes

Duff: That used to be a 12½ minute song.

Axl: Me and Izzy and this guy Chris Weber wrote it a long time ago. It's had different verses at different times. Everytime I'd do it live, people liked it, but it just depressed the shit outa me onstage.

Izzy: Used to be speed metal too.

Axl: Yeah, we did it real fast. Then we wrote another version about our times at the old studio and we kept that for awhile. Then when we came down to record it, we decided we didn't want to cut the track. But Tom (Zutaut, Geffen A&R man) was very adamant about having that song recorded, so we figured 'we're gonna have to rewrite it.' In preproduction we came up with something we liked a lot better, but the verses weren't written until the night we recorded the song. Basically, I just wanted that song an 'anything goes in sex' type song.

Rocket Queen

Izzy: I wrote this song for this girl who was gonna have a band and she was gonna call it Rocket Queen. She kinda kept me alive for a while. The last part of the song is my message to this person, or anybody else who can get something out of it. It's like there's hope and a friendship note at the end of the song. For that song there was also something I tried to work out with various people — a recorded sex act. It was somewhat spontaneous but premeditated; something I wanted to put on the record.

Izzy: All these quotes were Axl's 'cause I wasn't there.

Axl: It was a sexual song and it was a wild night in the studio. This girl we know was dancing; everyone was getting really excited. The night coulda gotten really explosive, lots of trouble for everyone, and I thought wait a minute, how can we make this productive. And this is what we got. □





Ibanez

CAUGHT in the act

by Drew Ryder

To catch a live performance by Dio this year, one had to have their "frequent flyer" card ready. In fact, the closest Ronnie James and the boys got to playing American shores in support of their latest LP, **Dream Evil**, was the Castle Donnington Festival in England. Why did Dio ignore his American fans this time around? It's nothing personal, he explains; it's more a matter of ensuring the demand for future tours.

"The last time we went on the road in America, we did two different tour legs, and we were out for over a year," Ronnie said. "It was a great experience, but I became concerned that we may overexpose ourselves if we're not careful. I've always liked to look at this band's concerts as something of an event, and if we're coming through town twice a year, the attitude could become, 'Oh, it's them again!' I didn't want that to happen. We will do an American tour — but it won't be until later this year."

Another reason Dio chose not to undertake an American road jaunt last July when **Dream Evil** was released was that he wanted this tour's set to match his award-winning props for **Sacred Heart**. Most of you may recall that tour's epic stage production, which included fire-breathing dragons and a castle straight out of the Dark Ages. Rivaling the visual impact of that set has been one of Dio's preoccupations over the last few months.

"Actually, coming up with new ideas for a stage show isn't that hard," he said. "Getting people to execute your ideas and making sure all the various props work — that's the hard part. One of the ideas we have for **Dream Evil** is to use lots of large spiders and other things that scare people during the night. That's the whole idea behind the album — things that go 'bump' in the night."

Even without his stage set — the way he was forced to play the European festival dates — Dio's stage persona is one of the most powerful in the rock world. In fact, without the visual distractions of his extravagant stage sets, Dio's music takes on an added element of power and intrigue. Instead of focusing on a dragon, one's attention is riveted on Dio's unique vocal forays, as well as on the powerhouse support offered by guitarist Craig Goldie, bassist Jimmy Bain, drummer Vinny Appice and keyboardist Claude Schnell.

With only an hour to play onstage (Dio was third on the festival bills, beneath Bon Jovi and Deep Purple) the band packed their set with enough high-voltage excitement to keep Europe powered for a month. Mixing such crowd favorites as *Holy Diver* and *Last In Line* with new hits such as *Sunset Superman*, Dio presented a seamless, professional package that left the headliners eating their dust.

"We'll never back down from being on the

Jefferey Mayer



Ronnie James Dio: "I like to look at this band's concerts as an event."

same bill with anyone," Dio explained. "I must say that sharing a show with Deep Purple proved interesting, in light of my deteriorating relationship with Ritchie (Blackmore, with whom Ronnie formed Rainbow). But actually, our paths really never crossed. We stayed on our side of the backstage area, and they stayed on theirs. In truth, I don't think their egos allowed them to mingle with the rest of us."

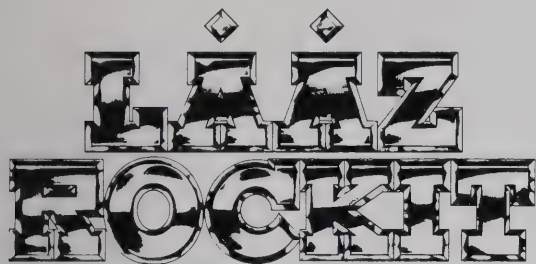
Dio admits that the toughest part of playing just a few festival shows, then going back off the road, is keeping his music-starved band content.

With new guitarist Goldie leading the way, Dio has discovered that getting on the tour trail is fun — something he had forgotten in recent years.

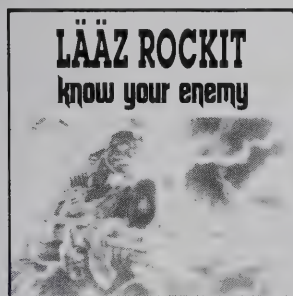
"Quite honestly, before Craig joined the band, going on the road was a bit of a drag at times," Ronnie said. "When Vivian Campbell was in the group, it was work because we didn't get along that well. But now everything is fun again. I actually miss the road. I guess that, more than anything else, is what will get us back on tour before too long." □

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L.A. GUNS

Latest Sin City Sensations Aim For The Big Time With Debut Disc.

by Adrianne Stone

"L.A. Guns is an insane asylum on wheels," says bassist Kelly Nickels. "We don't care what other bands are doing, we just wanna play. We've got nothing else to do anyway; most of us are high school dropouts."

An offshoot of Hollywood Rose (which spawned sister band Guns N' Roses), L.A. Guns underwent endless lineup changes before settling on a combination of what New York native Nickels refers to as "gloom and glam." Originator/lead guitarist Tracii Guns, drummer Steve Riley (formerly of W.A.S.P.), rhythm guitarist Mick Cripps and ex-Girl vocalist Phil Lewis round out the group. Their music, unlike the rehashed Aerosmith riffs typifying the predominantly imitative L.A. music scene, delivers a power-punch amalgam of hard rock rhythms. "We're just straight ahead rock and roll," explains Kelly. "We're ballsy like Guns N' Roses, but we don't really sound like them. We're like Led Zeppelin, Bon Jovi and the Sex Pistols rolled into one."

A tough musical package to figure, but one evidently strong enough to attract major label interest. Kelly recalls the beginnings of their uphill odyssey: "When Tracii started L.A. Guns, they had a different rhythm guitarist and singer. The guitarist quit, so Mick switched from bass to rhythm. Then the singer was kicked out because he was a junkie and the record label didn't want to deal with that 'cause all the lyrics were about drugs and shooting up."

At that time, Kelly was a member of Faster Pussycat, who had just signed with Elektra. Then tragedy struck. "I was in a real bad motorcycle accident and broke my leg in seven places," he recalls glumly. Faster had already begun recording, and since Kelly was on the mend, a replacement was found who eventually took his place. "They kicked me out and I went back to New York totally bummed. I lost the recording deal, my leg was all smashed up, my motorcycle was destroyed. Then Tracii called me and told me they had a 'development deal' with PolyGram and they needed a bass player, so I just flew right out and joined the band."

Meanwhile, their manager was in England exchanging tapes of their material with Phil Lewis, a gent who in the past was noted more for his eye for the ladies than his commitment to rock

and roll. "Phil came to America a few weeks later and as soon as we started practicing, it was like magic. Everybody clicked really good and he was perfect. He looks good and he sings good. He's not just a heavy metal howler. He's got his own style. So we played some local shows, and when PolyGram saw us they said, 'Forget the development deal; you guys are getting a full-out, regular deal and you're gonna be big!'"

Although their new album, which includes such sleaze 'n tease selections as *Sex Action*, *Electric Gypsy* and *Show No Mercy*, has recently been released, the band's touring plans remain uncertain. "We've only done eight shows with this lineup," Kelly explains. "We're gonna do a club tour of the States, but it sucks waiting to go out on the road. Our manager keeps telling us, 'It's gonna be rough out there on the club tour,' but we don't care. Our suitcases are already packed. We just wanna get the fuck outta here!"

When L.A. Guns finally do hit the nation's club circuit, fans can anticipate a wild mix of action and rocking rhythms from the band whose motto is "Sex,

Booze and Tattoos." Kelly rises to the band's defense when questioned about this suspicious theme. "Actually, we're the only band in L.A. that doesn't have a single junkie in it. The junkie was the singer and he's gone. The lead guitar player doesn't even smoke or drink. So I make up for him 'cause I smoke three packs a day. I'm a nervous guy — I'm hyper, I have to do something. So I smoke like a motherfucker." Then, as if to define them as true dirty deedists, he adds, "I can't drink now 'cause I'm on medication. Half the band's got VD right now. We all went to the doctor yesterday and everybody got a shot."

A dubious achievement to take pride in, but it goes hand-in-hand with the nasty, naughty, noxious notion of what a Los Angeles band is all about. They're hellions in performance too. Kelly describes their live show as "a nightmare onstage. We look good and we dress good, but we all have the black hair and stuff, so we don't look like pretty boys. We're just a hard rock band that's got a lot of melody and talent. The singer can sing and everybody can really play their instruments. That alone makes us kind'a special out here." □



L.A. Guns: "We're like Led Zeppelin, Bon Jovi and the Sex Pistols rolled into one."

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by Charrie Foglio

MOTLEY

CRUE

WILD KINGDOM

**Vince Neil Tells All About Touring,
Women And Life Behind Bars.**

Motley Crue's Vince Neil is a walkin', talkin', rock 'n' rollin' enigma. He may be the frontman for the most visible band in heavy metal, but rarely will Vince discuss his life in or out of the rock and roll spotlight. Sure, much of that may be due to his well publicized 1986 incarceration, but one might think Vince would still like to reveal his innermost thoughts about the Motley metal machine — and they'd be right. We're pleased to present a rare conversation with the controversial Mr. Neil, during which he not only talks about life on the road during the Crue's *Girls, Girls, Girls* road extravaganza, but also about his days behind bars and about what kind of girls really turn him on.

Hit Parader: How has life with Motley Crue changed on the road this time?

Vince Neil: It is a little different, because we're flying between gigs now, so we don't have that much time together in a bus. We all see each other when we check into the hotel, then we kind of drift our own way until the gig. But even though we go our separate ways a lot more now, that doesn't mean we don't dig each other as much as ever.

HP: But all the fame and fortune the band has enjoyed must have had some impact on your personalities.

VN: It did at one point a while ago. To be honest, I think we all thought we were hot shit. But then stuff happened that made us realize we were just doing a job. We weren't any better than anyone else. That's the attitude we had when we were recording *Girls, Girls, Girls*, and it made it a great album. We were all assholes for awhile, but I think we caught ourselves in time, so everything's cool now.

HP: Now that you're single again, are you having a lot of fun on the road?

VN: I've always had a great time on the road, but to tell you the truth, I think I met more chicks when we were still a club band than I do today. I think a lot of them feel a little intimidated by us.

HP: Are you seeing anybody special when you're not on tour?

VN: There's this one girl who I see when I can. She works in the Tropicana, which is one of the strip clubs in L.A. She's cool, but with me on the road and her at work, it's tough to get into any sort of serious relationship. It's real hard for a woman to put up with the kind of lifestyle I lead, and I realize that. But I'm

having a real good time being single again. I'm happy for the rest of the guys because all of them have found somebody special, but I've still got my eyes open. Maybe it'll happen, who knows?

HP: Does all the talk of AIDS scare you at all?

VN: It sure does. But sometimes I think all that shit's a lie that someone started up just because they knew we were going back on the road. But you've got to be careful out there — real careful.

"We go our separate ways more now, but that doesn't mean we still don't dig each other."

HP: Let's change the subject for a minute. You really haven't talked at all about the ordeal you went through in prison last year. How tough was it?

VN: It's all behind me, that's the only way I can look at it. I know I don't ever want to go back to jail again. Those places are real scary. I was lucky, because I got to spend some of my time in city jail rather than going straight to county. County jail is a rough place. Let's just say that I made it through and that I learned that nothing is worse than losing your freedom.

HP: Did you have much trouble with people who recognized you in jail?

VN: Most of the people in jail are so out of it, they don't recognize anyone. But I really didn't socialize with anyone at all. The only guy I hung out with was this dude who was in for stealing exotic cars. He was a real specialist; all he'd

steal were Porsches and Ferraris. I thought he was kind of funny, especially when he told me about the time he had ripped off a brand new Porsche, and when he stopped at a store to buy something, somebody stole it from him.

HP: Don't you feel a little funny about performing *Jailhouse Rock* every night after the ordeal you went through?

VN: Nah, that's just part of being in Motley Crue. We still like being a little outrageous. Doing a song like that, with my background, is just that.

HP: Do you ever think about what you might do when Motley Crue comes to an end?

VN: I hope this never ends, but I've been getting a lot of acting offers, and those might be interesting. I was supposed to do a movie for Dino DeLaurentis but it was slated for about the same time we started this tour, so we had to postpone it. Hopefully, we will do it soon. It was a remake of the old Cinderella story — that's the fairytale not the band — and I'm cast as the Prince. I guess they'll have to call me Prince Vince! Ozzy Osbourne is supposed to play the wicked stepmother, so if it all comes together it should be a lot of fun.

HP: So are you satisfied with the way your life's going at the moment?

VN: Yeah, I'm happy, and I'm lucky. That's a real good combination of things to be. Some people think just because you're in a successful band that you don't have a care in the world. Well, we have the same problems as anybody else — plus a few that are pretty unique. But I wouldn't change anything. We know that Motley Crue can overcome anything. □



Nikki Sixx & Vince Neil

Mark Weiss/MWA

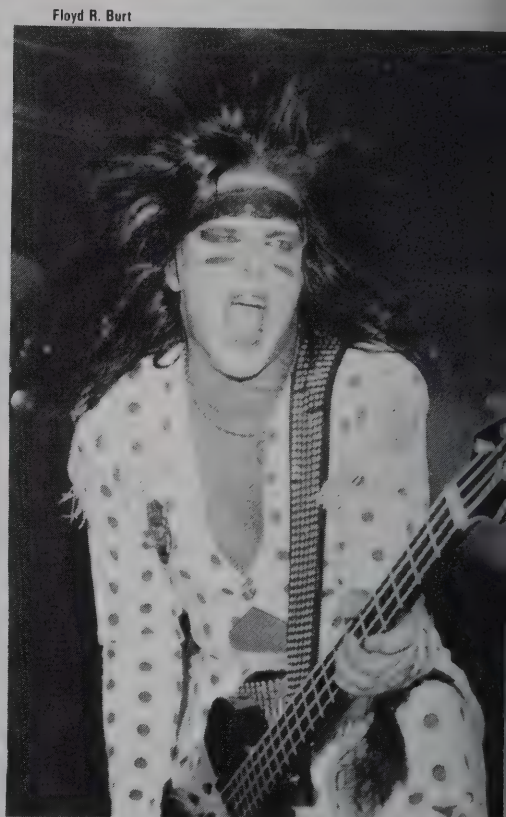
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I've been a true Crue fan for four years now, but I have got to say one thing — get your heads out of your asses, guys. With the release of **Girls, Girls, Girls**, you've made all your female fans seem like sluts. I'd love to meet you and tell you how great you are, but I'm not going to be a groupie just to do that.

Susie Sixxie
Watertown, CT

Motley Crue may have **Girls, Girls, Girls**, but Def Leppard has *Women!*

Pam & Heather & Cindi
Brentwood, CA

Nikki Sixx is my idol and I'm going to follow in his footsteps. If anyone says anything bad about Nikki or his band, he'll bite the big one.

Eric The Motley Crue Fan
Farmington, NM

So what if the guys in Motley Crue are rude, crude, sexy, sleazy, loud, obnoxious, perverted and wild. That's what I love about 'em! And their music kicks ass! Don't ever change, guys. And Nikki, congrats. I hope you and Vanity are real happy together.

Sarah
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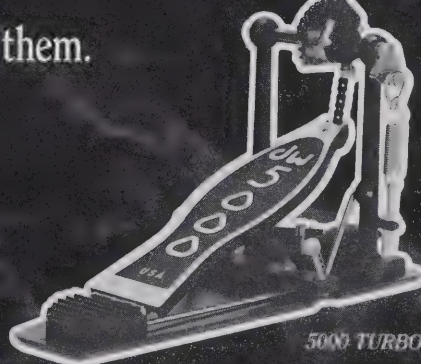
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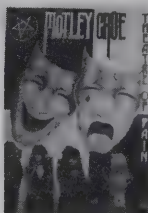
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I'm so sick of guys saying that all girls care about are musicians' looks. My favorite groups are Metallica, Anthrax, Megadeth and Metal Church. Their looks are not great, but their music is. So please remember, not all girls think that way, because it's the music that counts.

Rhonda & Benjie
Nashville, TN

I get pissed off when people tell me I look like my one and only hero, Blackie Lawless. But in certain ways I do love the comment, as well as the physical reaction from WASP fans. I'm talking about the male fans who love to grab and grope my baby codpiece! The thing is, I'm a female — only 5 ft. 1 in. high, 98 lbs. and I look just like Blackie. If Blackie had tits, I wonder if WASP's female fans would grab and grope those too. Blackie is every guy and gal's dream. He certainly makes my blood boil. I wish he was my twin brother or sister... well at least we both have some Jewish blood, don't we, Blackie?

The Baby Codpiece
England

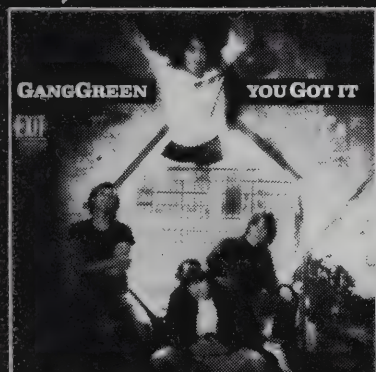
I just bought Dio's new album; it is awesome. Keep up the good work, Ronnie! By the way, Craig Goldie blows Vivian Campbell away.

All-Time Dio Fan



Anthrax: Their looks aren't great — but their music is.

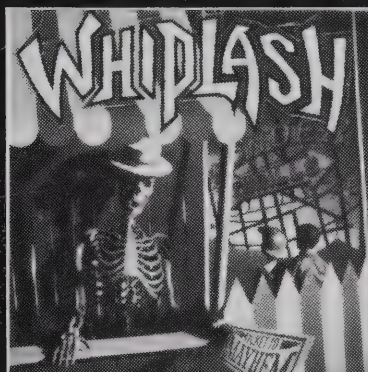
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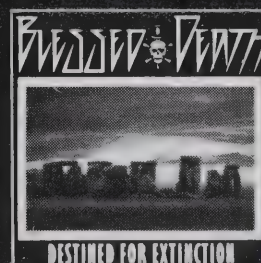
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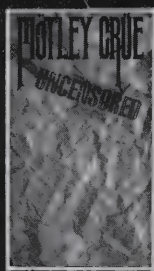
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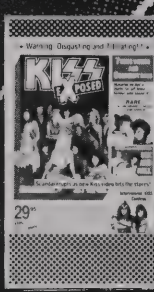
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I love the guys in Poison and their music, but I'm really getting sick of reading about their sexual urges and all the tramps they screw. Haven't they heard of AIDS? Aren't they the least bit afraid of getting it? I pity those who have to prove their manhood by scoring with every chick that is willing; I'd hate to see you die of stupidity.

Kathy Bustos
Roseville, CA

About three years ago, I became a very loyal Dio fan and admired and respected the talent of all the members, especially Vivian Campbell and Ronnie James Dio. When Vivian "left" I was upset. What hurt even more was all the bad-mouthing from Ronnie. I'd love to become a Dio fan again, but his kind of immaturity sickens me. Why can't he just drop it? The remark he made, "Is Vivian still off playing Irish disco music or has he come to his senses?" in your September issue is about as closed-minded as someone pointing a finger at someone different and considering him abnormal. What's wrong with Irish music, Ronnie? Gary Moore does it superbly. I can't wait to hear what Ronnie thinks of Vivian's work with Whitesnake. Ronnie, I feel sorry for you.

Cameron
Harrisburg, PA

Def Leppard's comeback is really about friendship. After Rick Allen was injured in that car accident, the rest of the band stood by him. They didn't want another drummer. They could have given up but they didn't. Def Leppard took a lot of crap about their long absence, but they've worked so hard and have been through so much. They only deserve the best.

Kelly Maj
Lancaster, NY

After Def Leppard's performance at 1986's Monsters Of Rock concert in England, we met the band. They struck me as having a lot of class. Rick Allen has bounced back brilliantly from his auto accident. With his state-of-the-art drum set, he has no problem resuming his duties on the skins. With the support of his family, friends and fans, Rick is about to make one of the greatest comebacks in rock history. His comeback serves as an inspiration to all. Rick and his girlfriend invited us to visit with him in Amsterdam. We had a great time. I found him to be a warm and sensitive individual uncorrupted by the success of their albums. He played songs from *Hysteria* (which hadn't been released yet) and we couldn't hear it enough. The reason it took so long for Def Leppard to release *Hysteria* was they didn't want to equal *Pyromania*; they wanted it to be better. So keep rocking all you Def Leppard fans!

Rick Gaudet and Gary Trignani
San Rafael, CA

It seems that some heavy metal bands such as Motley Crue, Dio, Black Sabbath, AC/DC and Ozzy have to use the devil in their lyrics. I like Motley Crue, but I'm almost tempted not to listen to them anymore because of their songs *Wild Side* or *God Bless The Children Of The Beast*. Can't they sing about something more useful?

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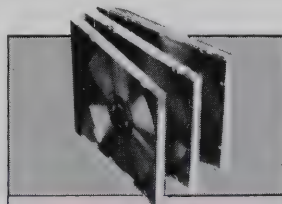
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MEGADETH

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Dave Mustaine

Release Of *So Far, So Good... So What?* Signals Start Of New Era For Mustaine's Men.

by Pierre Laffitte

It was only a year ago, after the release of their first major-label LP, *Peace Sells... But Who's Buying*, that Megadeth's founder/vocalist/guitarist Dave Mustaine declared, "The only way this band won't stay together is if I find out the other guys are gay." But even though the sexual predilections of guitarist Chris Poland and drummer Gar Samuelson are still exclusively hetero, the pair now find themselves out on their asses, victims of Mustaine's admittedly unpredictable personality. In their place, Mustaine — who remains at the band's core along with bassist Dave Ellefson — has hired musicians who fit more securely into his metalized view of the world. The first recording efforts of this "new" Megadeth, *So Far, So Good... So What?*, shows that while the names may be different, the group's power metal sound remains as unrelenting as ever.

"I'm always trying to make this band as good as it can be," Mustaine said, explaining his decision to so radically alter the band's lineup. "We all got to know each other real well — maybe too well — and some of the fire got lost. I still had it, but they didn't. There's an attitude that this band must have to be as big as we should be — that we don't play second fiddle to anyone or anything. We don't take any shit."

When I saw that attitude going, I knew something had to be done.

"We don't have 'rock star' attitudes in this band," Mustaine added. "We're musicians before anything else. Some of the other guys got too distracted by the benefits of being in a fairly successful band, and that's something I couldn't dig. We're not into rock and roll just to pick up chicks or score some drugs. We know that's hard for some people to believe, but with Megadeth the music has to come first. The band, the way it is right now, believes in that. We've got our priorities in the right order."

Judging from the full-throttle material on the band's latest LP, Megadeth's priorities certainly are now aligned with success. From the LP's first thrashing chords through the group's surprisingly accurate cover of the Sex Pistols' *Anarchy In The U.K.*, the Megamen show they have what it takes to become the most popular power metal band on earth. More popular than Metallica, some of you may ask? You bet your life! Through Mustaine's former mates in Metallica (he was a charter member of that band before being "kicked out" in 1984) have a head start in the commercial rock sweepstakes, Megadeth's latest vinyl venture marks them as potential superstars.

"We're not trying to be a popular metal band," Mustaine said. "We're trying to be a successful band. The guys in Metallica always say how they don't care how many records they sell. Well, I know that's bullshit. They care and so do I. I don't mean we'd sell out our musical beliefs to sell more albums; if anything, this album is less compromising than *Peace Sells*. But we want to become as big as possible. Why not?"

Mustaine's philosophy as well as his intensity, is a bit surprising considering he was brought up as a Jehovah's Witness. Unlike many hard rockers who equate religion with everything un-rock-and-roll (except Stryper, of course), Dave feels that a strong religious base can help overcome the difficulties of the rock lifestyle.

"This is a really strange business at times," he said. "Just because you look a little different and grow your hair a little longer, some people just naturally assume you're some kind of slimebag. Just go on the road for a while and try to get some food in Indiana when you look like we do. They think we're from another planet. Believing in God helps you get through times like that. It gives you a feeling of inner peace that allows you to smile when you really feel like kicking someone's ass. Now I don't want anyone to get the impression that I'm some real religious activist. I've given up on most of the stuff I was taught as a kid. But some of what I learned back then still is kind of cool."

As if to stress the fact that his religious background hadn't turned him into any sort of goody-two-shoes. Dave quickly added, "Man, I don't mind doing some crazy things. I've done it all in my day. I scored some strange drug deals when I was a kid, and I've been arrested for doing some pretty weird things, so I don't want anyone getting the wrong impression of me. But I think I've also gotten a bum rap, especially from the guys in Metallica. I think I'm a pretty nice guy. They make me out to be some sort of drunken madman."

While Dave's verbal — and physical — run-ins with his former mates have been well chronicled on these pages, the question of his

mental stability remains. Is he simply a genius who's sincerely trying to find musicians who can fulfill his artistic vision? Or is he, as some presume, a crazed madman who often goes just one step too far? Even Dave doesn't know the answer.

"I can be pretty intense," he said. "But I don't think people understand what I'm trying to do with this band. I know some people think I have a big mouth and that I'm an asshole, and that's their right. I think they're wrong. I have some very definite opinions about the way things should be done, and if people don't agree with me, either they've got to go or I do. One of the

things that really annoys me is when I hear people say I'm an egomaniac. That's one thing I'm not. I do have a lot of confidence in myself and in this band, but there are a lot of musicians who make me look like a shrinking violet in the ego department.

"There are all these bands running around today that dress and look like women," he added. "They're all sissies as far as I'm concerned. We're real men, and we act and look like men at all times. I can't help it if people don't like what I say or do, but it's not my job to please them. The only job I have is making the best music I can." □

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Photo by Ross Marino

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Heavy metal HAPPENINGS

by Andy Secher

Former Black Sabbath drummer Bill Ward is currently working on a solo LP — with the help of former band mate Ozzy Osbourne. It seems that Ward approached the Oz about his helping with some of the songwriting — and making a guest vocal appearance — about six months ago. When Ozzy's schedule finally allowed him to oblige, he was only too happy to do so. "Bill will always be like a brother to me," Ozzy said. "I'll never forget some of the crazy things we did together. Whenever he needs my help, I'll be there."

Giuffria are currently shopping their latest LP, **Pleasure Palace**, to a number of record labels. The band is currently a "free agent", having parted ways with their former label, MCA. "The

response to this record has been real good," keyboardist Gregg Giuffria stated. "I think the labels know that with the proper support, we can go a long way."

Ace Frehley says the highlight of his most recent tour was jamming with Peter Criss during a Frehley's Comet show in Los Angeles. It seems that when Criss paid a "surprise" visit backstage before the show, it didn't take Ace long to convince his former Kiss crony to come out and jam on a few numbers. With Ace having trouble finding a drummer for his band, will an Ace/Criss partnership be in the offing soon? "It's just fun playing with Peter," was Ace's noncommittal reply. "We just enjoy hanging out and having a good time."



Ace Frehley: Performing with Peter Criss was a highlight of his recent tour.

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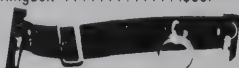
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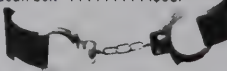
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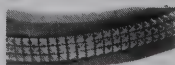
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Motley Crue's Tommy Lee is giving serious consideration to keeping his wife, actress Heather Locklear, off the road with the band. It seems the pair have found themselves caught in the middle of a few alarming incidents — such as having bottles thrown at them by fans. Naturally, Tommy is concerned over his wife's welfare. "It can get pretty crazy on the road at times," he said. "The fans mean well, but sometimes they do some wild things just to make us notice them. I don't care what happens to me, but I don't want to see her get hurt."

Van Halen are back in the studio working on their eagerly anticipated followup to **5150**. The album was delayed when Eddie and Alex Van Halen decided to enter the Betty Ford Clinic last summer for treatment of what has been rumored to be alcohol problems. But now, with their difficulties behind them, Al, Ed, bassist Michael Anthony and vocalist Sammy Hagar have begun laying down basic tracks for a disc that should be out by late spring. "I know Ed's got some great ideas ready to go," Hagar said. "We're all looking forward to getting back to work."

Aerosmith's Steven Tyler, exuberant over the platinum success of the band's latest LP, **Permanent Vacation**, says the group has plenty of tunes from those recording sessions still in the can. "We had so much material this time," Steverino said. "We had the things that Joe and I had written up in Boston, and then we had the songs we wrote with collaborators like Desmond Child and Jim Vallance. We used some of the tracks we liked, but there were so many that some of my favorites had to be left for the next record. I think that's real exciting."

Accept have now re-signed a contract with Epic Records. The band parted ways with the label two years ago when their last LP, **Russian Roulette**, failed to light any commercial fires. But now with new vocalist Rob Armitage in the fold (former singer Udo Dirkschneider is currently working on a solo LP), the band has produced some of their best material yet. "We feel we can pick up a great deal of momentum with the new material," guitarist Wolf Hoffman said. "It's the best we've ever done."

Dokken, who had every intention of headlining from day-one on their **Back For The Attack** tour, now indicate



Tommy Lee: Will he be keeping his wife — Heather Locklear — off the road in the future?

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they'll head out on their own early next month. Vocalist Don Dokken promises the band is still ready to put on a great 90-minute set. "The time we spent on the road with Aerosmith on this tour has been great," Don said. "But now we want to get out and show everyone what we can do on our own. If it had been up to some of us, we'd have been doing that all along."

Letter Of The Month

Dear Andy,

Motley Crue are over! I used to be a big fan, but I've got to say that these guys have stayed in the exact same place musically for the last five years. I think they're too busy taking drugs (as Nikki admitted in **Hit Parader** a few months back) or acting crazy (just ask Vince about that) to take their music seriously. Sure, their live show is still rad. But if they don't start growing artistically, they'll be left in the dust!

Frank L.
San Francisco, CA

Dear Frank,

Aren't you being a little bit harsh on the Motley boys? Saying that they haven't progressed musically from **Too Fast For Love** to **Girls, Girls, Girls** says more about your attitude than the Crue's. And as far as the band's admittedly bizarre behavior, they've paid their dues and have emerged wiser for the experience. Let's hope all of us can be so lucky.

Possessed, one of power metal's most promising bands has split up. These young West Coast rockers apparently reached an impasse when certain members wanted to pursue a more commercial direction, while others wanted to maintain the band's pedal-to-the-metal approach. "They're apart right now," a band spokesperson said, "but hopefully some sort of agreement can be reached in the near future. They're all very young, so maybe a few months away from each other will make everyone grow up a little."



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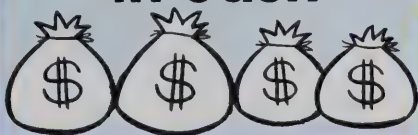
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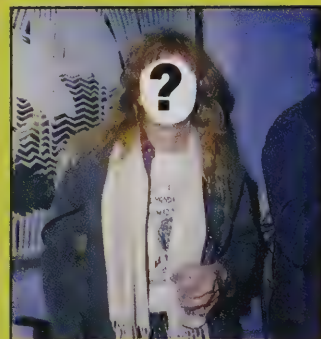
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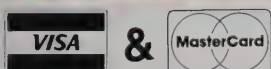
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Twisted Sister

battle for survival

Love Is For Suckers Signals Change Of Pace For New York Rockers.

Dee Snider: "A three-year-old kid came up and asked me for an autograph. He must have thought I was a cartoon character."



by Andy Secher

Dee Snider pulls no punches. Ask Twisted Sister's hulking, blond lead singer a straight question, and you're sure to get a straight answer. Dee knows the problems his band has gone through in recent years, but he's also very aware of the commercial potential that these S.M.F.s from New York still possess. In Dee's mind, Twisted Sister are back — and they may well be better than ever. Nah, he's not gonna snow anyone and say the group's latest LP, **Love Is For Suckers**, will sell more copies than their multi-platinum 1985 release **Stay Hungry**. But he's also quick to state his feeling that this may indeed be T.S.'s strongest LP ever.

"I'll be real pleased if this album goes gold," Dee said. "If it does, we'll know we did it on our own. There's no hype this time. People aren't buying the record because they think we look like the Muppets or some cartoon characters they see on TV. When people buy this album, they're doing it because they really dig the music. That's what Twisted Sister was always supposed to be about. We always intended to have an equal balance between the image and the music — not the 90% to 10% ratio we had with the last album.

"When I was writing songs for this record, I went back to my roots for inspiration — people like Alice Cooper, David Bowie and T. Rex. On the last album, **Come Out And Play**, we went too far in a metal direction. Now, that's not to say we're not a metal band — we love metal. But we should have kept a lighter element in our music as well. When I was writing for the last record, I was listening to our earlier stuff for inspiration. That's like having kids with your sister — you can end up with some very strange results. So I went back to the source this time, and the results show it."

Judging by the variety of material on **Love Is For Suckers**, Dee's return to his roots has yielded a bumper crop of great rock and roll. Actually, as we discovered during our conversation with Snider, most of the album's material was originally intended for a Dee solo LP. Apparently, Twisted Sister had more or less broken up following the completion of their last tour, and as late as last April, the boys in the band didn't really know if Twisted Sister still existed or not.

"I suddenly realized I didn't want to wear the makeup anymore."

"It wasn't like we all got together and said, 'Hey that's it, the band's over,'" Snider explained. "It was just a situation where we were really burned out at the end of the last tour, and when we headed home we weren't sure what was gonna happen with the band. When I started writing I was writing for me, not for the band. Then a few months later, we all got together and when I played the guys my songs they said, 'Those are Twisted Sister songs'. That made me feel real good. That's when I realized the band had a good shot at continuing."

One of the conditions Dee set forth for T.S.'s continuation, though, was that the band's trademark makeup would have to be scrapped. After years of painting his face in clownish designs and wearing outlandish costumes, Dee decided it was time to grow up — at least a little.

"What really convinced me something had to be done was when a three-year-old kid stopped me on the street for an autograph. He must have thought I was some cartoon character he saw on Saturday morning TV. I know I had said many times that the makeup was Twisted Sister, that we'd never go onstage without it. But I realized I didn't want to do that anymore. When I told the guys, I didn't know how they'd react. I thought they'd tell me to shove it, and I'd have to tell them to hire someone like Jaime St. James to replace me. But as soon as I said I wanted to drop the makeup, everyone simultaneously said the same thing. I was surprised, but I shouldn't have been. After all, we've been working together for ten years. After that amount of time, you really do begin to think alike."

One of the reasons Snider insisted on Twisted's change of face was that he feared the band would become a parody of itself. Dee explained that he didn't want to risk T.S. evolving into a group like Quiet Riot, who have to rely on a formulaic style and sound in order to attract attention. But though he feels Twisted Sister's changes have made them healthier than ever, he says he's given up trying to figure out what rock fans around the world want from their heroes.



Jay Jay French: The band's founder, he was the key to T.S.'s return.

"If you had asked me a year ago, I might have said I've got this business pretty well figured out," Dee said. "But now I really don't have a clue as to why some songs make it and others don't. Just look at our history. When we released our **Under The Blade** LP, the people in England loved it and it was a bomb in America. Then **Stay Hungry** came along, and it was a bomb in England and a big hit in America. Then **Come Out And Play** stiffed over here but went gold and platinum around the world in places like Sweden and South Africa.

"It's impossible to figure some things out," he added. "When we released **Leader Of The Pack** as the first single and video from the last album, I thought it was the perfect move. We had recorded it before on our first album — which was never released in America — and the crowds everywhere always demanded that we play it. But then when we released it here, nothing happened. I think people took it as a joke, and when you're dealing with a heavy metal audience, that's very dangerous."

So this time, Dee and the boys — guitarists Jay Jay French and Eddie Ojeda, bassist Mark "The Animal" Mendoza and new drummer Joe Franco — avoided playing it "cute." Instead, for **Hot Love**, the first video from **Love Is For Suckers**, they relied exclusively on the ultimate heavy metal clichés — fast cars and even faster women.

"Two cheers for women with big breasts," Dee blurted. "That's one cheer for each breast. With **Hot Love**, we purposely used all the stuff you always see in other metal videos. In its own way it's real funny, very Twisted Sister. But if people just want to check out the cars and the chicks, they can. I guess the bottom line is that we've changed, but we're still very much Twisted Sister. We're just gonna take everything slow and steady and see where we end up. We may not know exactly where we're headed, but I'm sure we'll have plenty of fun along the way." □

by Rob Andrews

Sarzo Speaks Out!

WHITESNAKE

Former Quiet Riot and Ozzy Bassist Proves To Be Snake Charmer.

Mark Weiss/MWA

In baseball jargon, the term "journeyman" describes any competent ball-player who's spent more than his fair share of time traveling from club to club. Borrowing a bit from our national pastime, one might well call Whitesnake's Rudy Sarzo heavy metal's "journeyman" bassist. During his decade-long career, the Cuban-born Sarzo has enjoyed stints with Quiet Riot, Ozzy Osbourne and Project Driver before becoming a Snake charmer. But Rudy finally seems to have found a home where he can lay down some roots. One thing he's learned during his stay atop the rock world, though — you can never assume things are going to stay as they are. We discussed his frequent travels, as well as his current success with Whitesnake, during this conversation.

Hit Parader: Rudy, first off, what's your status with Quiet Riot? First it was reported that you were rejoining the band after Kevin DuBrow was fired. Then it was stated that your sole priority is Whitesnake.

Rudy Sarzo: For a while when I first joined this band, there was a question of what I was going to do. I told David [Coverdale] that I had



Rudy Sarzo: "I'm very happy to be a part of Whitesnake for as long as David wants me."

every intention of returning to Quiet Riot as soon as my commitment to Whitesnake was completed. After all, Quiet Riot and I go all the way back to 1978 — there's a lot of attachment there for me. But then I realized that I had to look ahead, not behind me. It wasn't fair to Quiet Riot if I couldn't give them all my energy, and it wasn't fair to Whitesnake either. I had to make a decision, and that decision was to stay part of Whitesnake. David has made it very clear that he intends to keep this lineup together as long as possible, and that he wants to go into the studio as soon as we come off the road. That's all I was waiting to hear.

HP: How did you and David hook up originally?

RS: It's funny, because Whitesnake was the opening act for Quiet Riot back in 1984. I was very aware of the band, and of David, but I didn't know quite what to make of him. At that time he seemed to be spending most of his time arguing with John Sykes, and while I thought they were a brilliant band onstage, I didn't know how stable the group was. After dealing with Quiet Riot, where obviously there were a number of problems as well, I didn't know if I wanted to get involved with another band which seemed to have a lot of conflict going on.

HP: But you two did finally get together. What happened?

RS: David had spoken to me about working with him during that tour. He knew I wasn't particularly thrilled with Quiet Riot at the time because of Kevin [DuBrow]. Kevin and David used to hang out quite a bit, and since I generally didn't hang out where Kevin was, I didn't know David that well. But after the last date of the tour, he came up to me and said that he knew we'd work together soon. I sensed his sincerity, and I found it very exciting. I knew what a talent David was, and I was aware that personnel problems were holding him back. That was the moment when we hooked up — at least mentally.

HP: How were you approached about actually joining Whitesnake? After all, that first meeting was three years before you officially joined the band.

RS: Actually, the guy who contacted me was John Kalodner from Geffen Records. He called me up and asked if I wanted to appear in the *Still Of The Night* video. I didn't know that he had also contacted the other guys in Whitesnake. He brought us together — but it was Coverdale who was behind it all. He

was just using Kalodner as a frontman. Once we all got together, we immediately saw the potential this lineup had. We all got along well, and we had a great deal of respect for each other. It only took me 24 hours after that video was finished to know that I wanted to be part of what was going on with Whitesnake.

HP: How have things been going so far? You've been on the road with Motley Crue for three months, and you've just started your own headlining tour. Has the band's success come as a shock?

RS: Not really. Since I was not involved with the last Whitesnake album, I was able to sit back and look at the band from a very objective viewpoint. I saw what a great album it was and what a dynamic performer David is. When you combine those two, the suc-

cess the band is having doesn't surprise me at all. We know that David is the man in charge, and while there's a great deal of talent in the band, we know that we're all part of a group — we're not here to show off our individual skills.

HP: The story has always been that Coverdale can be hard to work with. Have you found that to be true?

RS: Quite honestly, not at all. He's been very open about wanting us to speak our minds — that's why I'm doing this interview — and he's asked us to work with him on new material. He obviously wants us to be part of Whitesnake. He's opened the doors to us, and he deserves a great deal of respect for that. When we first got together, we were pretty much all strangers, at least in a band sense. It took a lot of courage for David to start anew with us. He's almost gone over-

board to make us feel welcome and to make sure the band stays democratic. All of us have worked with somebody in the past who's been something of a dictator. Believe me, David is the exact opposite.

HP: One last thing — when you began this tour, you were hobbling around in a cast after breaking your foot. Have you been taking better care of yourself?

RS: Absolutely. I was very lucky back then because I had that bicycle accident while I was still home in Los Angeles, and I could have been hurt very badly. I thank God that all I broke was my foot. Since it's healed, I've made sure that I keep myself in great shape. Things are moving along so well now that I wouldn't want to dare being left behind. □

David Coverdale: The driving force behind the Snake's amazing success.



party, party, *Poison* party

Rick Gould/ICP

by Andy Secher

Bret Michaels Talks About Sex, Getting Arrested, And Motley Crue.



Bret Michaels: "I like having fun — let's leave it at that."

Poison's Bret Michaels is like one of those wind-'em-up dolls you buy at the store. Just flip on Bret's "talk" switch, and for the next hour you'll be barraged with rapid-fire sequence of outrageous quotes, incredible tour exploits and fast-lane anecdotes. But then, after selling over two million copies of **Look What The Cat Dragged In** and playing in front of more than a million people on their first national tour, Bret and the boys — guitarist C.C. DeVille, bassist Bobby Dall and drummer Rikki Rockett — have much to talk about. So without further fuss, we turn the floor over to Mr. Michaels for an entertaining yarn or three from Poison's rock and roll story book.

Hit Parader: Bret, what do you remember most from Poison's first national tour?

Bret Michaels: There are two ways of looking at it. I can tell you about all the great things that happened, like playing Madison Square Garden when I was really sick or having a couple of million people line up for our record store appearance in Los Angeles. Or I can talk about the wild things that happened, like getting arrested twice in Georgia. The first time the cops got me for contributing to the delinquency of a minor. I won't tell you how old she was, but she sure *looked* old enough. But I shouldn't make a joke out of that because her parents weren't too cool about what happened. Then I got arrested in Atlanta on a felony charge — Criminal Damage. If you watch the *I Won't Forget You* video, you'll see a scene where the cops are walking me away in handcuffs. Let's just say that we didn't have to stage that — it actually happened!

HP: Is it safe to say that you always walk on the wild side?

BM: I like having fun, let's just leave it at that. One of the best times of my life happened when we got off the road a few months ago. I went down to spend a few days on tour with the guys in Motley Crue. I never really knew them that well, but we had talked and I thought it would be cool to hang out with them for a few days. I've got my motorcycle now, and I wanted to join their "Dark Angels" motorcycle club. So I hooked up with them down in Landover, Maryland, and Nikki and Tommy took me to this strip club down there. Things got pretty wild after we all got shit-faced drunk. They told me that the only way they'd let me in their club was if I got on a table and danced nude. So you know I did it. Then when I finished, the two of them and some of their biker friends held me down while Nikki and Tommy bit me on the arm. That's part of the club initiation — they've got to draw blood. So now I'm a member of the "Dark Angels" and I'm really proud of that. The guys in Motley are great — they're so down to earth. They know how to party, and they know how to laugh.



C.C. DeVille: His feud with the members of Guns N' Roses continues to grow.

HP: Let's talk about the future. How do you feel about doing your second LP?

BM: We're so ready it's almost painful. We've even started thinking up titles for the record. How does **Swallow This One** grab you? Maybe we'll call it **Strike Up The Band**, or **Heads I Win, Tales You Lose**. Whatever we call it, the record's gonna be great. The way I look at it, **Look What The Cat Dragged In** was our invitation; this album is where the party really begins. You've got to remember that we did the first album on \$23,000. This time we'll have a lot more time and money to spend, and that's gonna make a big difference in how the album will sound. We'll be working with Tom Werman and Duane Barron, who are the guys who produce Motley. Having them around is gonna make us sound ten times better than we did on the first album.

HP: What about the rumors that Kiss' Paul Stanley was going to produce your next album?

BM: The truth is that we'd love to work with Paul, and I know that someday we will. But he's got other commitments at this time, like being on the road with Kiss, so our schedules just didn't work out for this record. We really want to work with Paul in the future, and maybe we'll work with Nikki Sixx as well. That would be great.

HP: Now that you've become successful, do you see yourselves changing Poison's image?

BM: Our image is us. People don't want to believe that, but it's true. It really pisses me off when I hear people talk about the way we look instead of the way we play. Let them talk about both! I'm certainly not gonna say that our image isn't

important to us, but it's not some contrived thing that somebody dreamed up for us. It's Poison being Poison. Bands that say they don't need image, that their music is enough, are full of shit as far I'm concerned.

HP: You've mentioned your friendships with Paul Stanley and Nikki Sixx. In fact, it seems just about everyone gets along with Poison — except for Guns N' Roses. What's the story there?

BM: Look, it's not our style to badmouth anybody. We're all in this to have fun, not to make enemies. Those guys like to stir up trouble. I've read what Slash has to say about us, and it's not too cool. The truth is that he tried out for Poison a few years ago and we didn't think he was good enough. We have pictures to prove it if people don't believe us. That's when we hired C.C. I don't think Slash has ever forgiven us. But that's all in the past. We think they're a great band. If they don't like us, that's their business. We don't have any animosity towards anybody.

HP: On a happier note, you've got a home video on the market. Isn't it a little premature to do one of those after only one album?

BM: Nah. With us, there's plenty of stuff to cover already. This video takes everything we've done just one step further. It's *Poison — The Movie*. Actually, it's called *Backstage At The Circus* and it's all there — the videos, the tour bus, the chicks, the backstage fun. If anyone wanted to come backstage and party with Poison, all they've got to do is buy the video. It's almost as good as spending a night on our tour bus.

HP: It sounds like everything's going great for you, but what about your health?

BM: We went to a diabetic health camp when we came off the road, and they took some tests and found I was in pretty good health. The problem with me is that I do things to extreme. When I party, I go all the way. With diabetes, you can wake up feeling pretty weird the next morning. But that's okay; feeling a little strange is a cheap price to pay for the fun we have in this band. □

Metallica (l. to r.): James Hetfield, Jason Newsted, Lars Ulrich, Kirk Hammett.

METALLICA

The Blast Masters



Bay Area Bashers Return To The Studio To Complete Work On Next LP.

by Judy Wieder

Metallica were very busy putting the finishing touches on their new home video, **Cliff 'Em All**, a compilation of bootlegged concert footage taken illegally by fans over the past three years. While his bandmates — guitarists James Hetfield and Kirk Hammett and new bassist Jason Newsted — relaxed in their Northern California homes, drummer/founder Lars Ulrich paced the floors of his label's New York office.

"We don't want this video to overdo the tribute thing, but we feel it would be kinda cool to put out a visual account of when Cliff was in the band," the ex-tennis pro-turned-thrash pioneer explained. He is referring, of course, to the tragic demise of bassist Cliff Burton, who died last year when Metallica's tour bus overturned. But though Ulrich seemed genuinely excited over having such a priceless scrapbook of what he calls "Chapter One of Metallica", he's also cautious about being accused of cashing in on the "tribute thing" and being disrespectful to Cliff.

"Basically we found about seven or eight videos with Cliff in them," he continued. "We have stuff from the spring of 1983 when Cliff joined, all the way up to a couple of months before he died. So what we're doing is taking two songs from each gig and putting them into about an hour-long home video. But I have to stress that these videos are bootlegged, which means that they're absolutely terrible when it comes to quality. This is not the usual twelve-camera, super stereosonic product; it's pretty much the opposite. This video is for people who are into Metallica so much that they want something from the three and a half years that Cliff was in the band. Most of the stuff is a one-camera job and the sound is through the mic that was on the camera itself. You get that real bootlegged feeling — a little out of focus for a couple of seconds, or someone bumping into the fan who took the pictures and blurring things, or sometimes you see the lighting rig. No, this is not for everyone. It's for people who have been following the band a long, long time. It's for Cliff."

In addition to this home video, Metallica recently released a five-song EP, **Garage Days Rerevisited**, featuring some of their favorite cover tunes.

"I'm happy with this record," Hetfield told us by telephone from his East Bay apartment. "Considering the time it took and what it stands for, yeah, I'm pretty proud. It's some cover tunes that we kinda dig."

"The only thing I'm afraid of," Ulrich added, "is that people will think it's new Metallica material and go, 'Oh God, no! This sucks!' It's important that people understand that this EP is not a continuation of where we left off on **Master Of Puppets**. This is just a little something fun that we wanted to do. They're called 'cover songs' because that means that we did not write them. I feel like I've got to hammer this out in wood. It's just for fun. Apart from that, don't really take it too seriously."

One of the main reasons Metallica have released **Garage Days Rerevisited** and a home video is because they know it will be a while before their fans have fresh material from them. Their reputation for long writing periods is well known. **Master Of Puppets** was slow in coming, and now with new writing partner bassist Jason Newsted (previously of Flotsam & Jetsam fame), things will undoubtedly progress even more haltingly.

the music and all the words. Since I've started writing with Metallica, it's been amazing. I'm telling you, James Hetfield is really a genius. He can come up with the heaviest chunking riffs, then turn around and do something classical and pretty that makes you tingle. This band is really the upper sector of musicians. But I'm getting some of my musical ideas in there too!"

And so, after what has to be one of the

"We felt it would be cool to put out a visual account of when Cliff was in the band."

"Being a writer was one of the qualifications I had to have to join the band," Michigan-born Newsted explained from his home outside San Francisco. "There were forty to sixty guys from all over the country who wanted to be in this group, but there were a couple of things Metallica wanted, and writing was definitely one of them. In Flotsam & Jetsam, I wrote half

toughest years any band has rocked and rolled through, it looks like Metallica is finally back on track again.

"A lot of bad luck has struck us over the years," Hetfield understated, "but we're absolutely happening again. Don't worry about us. Metallica is strong!" □

Ross Halfin/Photofeatures Intl.



James Hetfield: "Don't worry about us. Metallica is strong."

DEF LEPPARD

Life At The Top

Ross Halfin

by Paul Hunter

The guys in Def Leppard are having a hard time wiping the smiles off their faces these days. With the multi-platinum success of **Hysteria**, their first album in four years, vocalist Joe Elliott, drummer Rick Allen, guitarists Phil Collen and Steve Clark and bassist Rick Savage are back on top of the rock world. It's a position many rock "experts" felt these English rockers would never see again, after the countless delays that followed the incredible commercial victory of their 1983 release, **Pyromania**. But true to their combative spirit, the boys overcame the hardships of Allen's tragic auto accident which saw him lose his left arm, a seemingly never-ending hunt for a producer, and countless other setbacks to reclaim their position as the crown princes of the metal realm. One would be wrong, however, to say the band has taken their recent success with a complacent shrug.

"Of course we're happy about the way the album's been received," Elliott said. "In fact, we're thrilled about it. When the record first came out, we were optimistic about it doing well for two reasons. One was that we believed **Hysteria** was a fuck of a great album. The other was that hard rock was selling very well, especially in America. But we still didn't sit back and think we had it made. We were more than a little worried if the fans would really remember us. But not only have we kept a lot of the old fans, we've attracted their younger brothers and sisters too. Those kids might have been too young for rock and roll when **Pyromania** came out, but they're just the right age now.

"A lot of people have been asking me if I think Bon Jovi, Ratt or Europe 'stole' our audience during the four years we were away," Joe added. "To me, that kind of thinking is pure rubbish. I'm not saying that an album like **Pyromania** didn't have a big impact on the way bands have been playing for the last couple of years. But I think that kids aren't sitting there thinking, 'Well, I have the new Poison album, do I need the new Def Leppard album too?' They'll buy both of 'em! And then they'll come back the next week and buy Whitesnake, Europe and Ratt. Fans don't have to choose between one band and another. We're just happy that they've chosen to buy **Hysteria** along with the other LPs."

When the record sailed into the Top 5 of the album sales charts less than a month after its

Def Leppard (l. to r.): Rick Savage, Richard Allen, Joe Elliott, Phil Collen, Steve Clark.





Ross Halfin/Photofeatures Int.

release last August, it quickly became apparent that Def Leppard's time away from the rock scene hadn't affected their commercial impact. In fact, with **Hysteria's** high-tech sound and 63 minutes of music, the disc seemed immediately destined to carry the metal realm to a new frontier — just as **Pyromania** had done in 1983.

"This album is a major step forward for us," Elliott said. "It's as far ahead of **Pyromania** as **Pyromania** was from **High And Dry**. During the years we were away, a lot of bands used **Pyromania** as a kind of blueprint for their own albums. That's why if we'd come back with the same sound now, we'd have sounded just like everybody else. We didn't want that. We want to be the band that's always breaking new ground. That's why we used the latest technology on this album. Everything was state-of-the-art, from our recording procedures to the drum kit that was devised for Rick."

Ah, there it is! Perhaps the most amazing aspect of the Lepps' return to platinum paradise. When fans first heard the news of Allen's car accident on New Year's Day 1985, all assumed that his drumming days were over. After all, who ever heard of a one-armed drummer? But being the battler that he is, Rick overcame adversity not only to regain full health, but to also retain his position behind the Def Lep drum riser.

"I would be a hypocrite if I said the notion that Rick would never play drums again didn't cross my mind," Elliott stated. "The first thing you do is worry about someone's health after they have an accident like his. But then, after the initial shock wears off, you think about his career and what his accident means to the band. We all knew that Rick was a very determined and positive-minded guy. We felt that his spirit to continue would be there — we just didn't know if he could play drums for this band with only one arm."

"We never thought about replacing Rick," he added. "Our attitude was to wait and see what he could do once he got his health back. That's one of the reasons we played a number of European festival dates during the summer of 1986. We wanted to see and hear Rick in action. What we saw was incredible. In fact, I believe if you played someone a live tape of this band from the **Pyromania** tour, and one from this tour, they wouldn't hear any difference in terms of Rick's drumming. In fact, with his specially-designed electronic kit, he's sounding better than ever."

Allen's special drum kit is only one of the new stage inventions Def Leppard is employing on their latest road venture. Using an incredible stage design that gives every fan in the arena a near-perfect view of the band in action, and stripping the stage of all non-essential gear, the Lepps have come up with one of the most functional and visually striking sets in rock history. In fact, Elliott can barely hide his excitement about the band's current stage show.

"We just put our heads together with a bunch of engineers and came up with what we felt was the ideal stage for big American arenas," he said. "We're all rock fans in this band, and we've all gone to lots of shows, so we know what kind of a visual and musical presentation the fans

Steve Clark: He lets his guitar speak for him.

want. We wanted something different-looking yet functional. That's how we came up with the 'stage-the-center' concept. It gives every fan in the arena a great seat. There aren't any 'back of the hall' seats anymore.

"The trick with a stage like that is to make sure there's nothing to block anyone's view," he added. "We had to make sure everything — including our amps — was all underneath the stage. Working on a bare stage is fun, but it's also a little scary because you know the attention is going to be riveted on you. There's nothing up there to distract the fans from looking right down your throat when you sing."

Ross Halfin/Photofeatures Intl.

"There are lots of bands with a great deal more money than Def Leppard."

The Leps plan to stay on the American tour trail for the next nine months, hitting every market with an arena large enough to hold their new stage. While the thought of being on the road for such a lengthy period might intimidate some bands, the members of Def Leppard say that they prefer life on the road to any other form of existence.

"People think we have these big 'rock star' homes with servants and maids," Elliott said with a laugh. "Well, I hate to ruin anyone's fantasies, but that's not the truth. There are lots of bands with a great deal more money than Def Leppard, and though we live comfortably at home, it's not hard to pry us out of our easy chairs and get us on the road. We've been looking forward to getting back out there for a long, long time, and now that we're there, we'll stay out as long as we can. Actually, we're having the best times of our lives right now.

"We're not one of those bands that tours just to sell more records," he added. "We really enjoy playing live. Def Leppard will never become one of those groups like Pink Floyd who release an album, then play a couple of shows just to let people know they're still alive. If we played a show in a city last time, I guarantee we'll be back with *two* shows this time. If we played two shows in a market before, we'll want to play three this time around. We have something to prove to the fans — that the four years we took off didn't hurt us as a band. We want to prove to them that Def Leppard is bigger and better than ever. We want them to leave our shows shaking their heads in amazement." □

Phil Collen: His contributions to *Hysteria* have altered Def Leppard's sound.





HIT PARADER DOKKEN



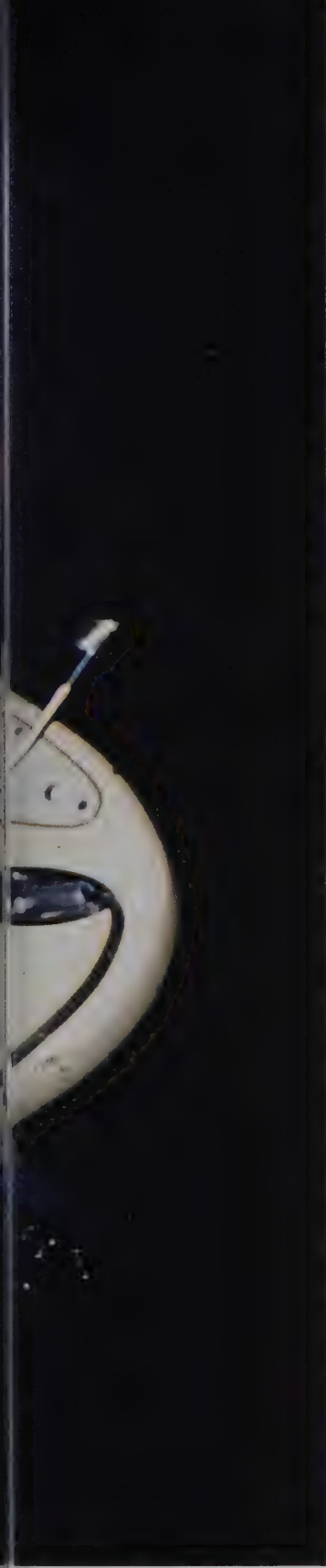


What's Going On?

Yngwie Malmsteen

Swedish Guitar Great Recovers From Auto Accident And Finishes New LP

by Winston Cummings



Yngwie Malmsteen has a few new tricks up his sleeve — and a few new scars on his face. Life has certainly been a battle of extremes for the young Swedish guitar maestro who many metal pundits feel is on the verge of a major commercial breakthrough. On one hand, he has teamed up with former Rainbow vocalist Joe Lynn Turner — a partnership that may well yield the lucrative sales dividends that Yngwie has long sought. On the other hand are the lingering emotional and physical scars Malmsteen suffered from his near-tragic auto accident last summer. Though the head lacerations he sustained when his Jaguar rammed a tree have begun to heal, it will still be a while before Yngwie recaptures his party-hearty attitude towards life.

"I feel very good," Malmsteen stated. "My only real concern was for my playing. When I regained consciousness in the hospital, I had a slight problem with my motor reflexes, and that was very scary for me. But slowly as I recovered from the accident, I felt my reflexes return to normal. The scars on my face don't thrill me, but I can live with them. I don't know if I could have lived with any impediment to my guitar playing."

Certainly, few guitarists in the rock world have had as great an impact in recent years as Yngwie J. Malmsteen. From his first recordings with Steeler (which also featured vocalist Ron Keel) through his most recent efforts with his band Rising Force, Malmsteen's faster-than-light, classically-inspired riffs have added new pages to the guitar player's handbook. In fact, perhaps no axe slinger since Eddie Van Halen has made

more of an impression on the rock world than young Yngwie.

"I am thankful that people appreciate the way I play," he said. "I know many people have said I don't particularly care if fans like me or not, but that's silly. I need an audience to react to my playing. But I'm not in competition with anybody else. Writers have enjoyed comparing me to Ritchie Blackmore or seeing if I play faster than Eddie Van Halen. That's not the point. Either I play well or I don't, and I'm not ashamed to say that I believe I do."

Still, despite the acclaim his six-string skills have garnered from Japan to New York, Malmsteen has yet to record the mega-selling LP that is his dream. Many explanations for his failure to climb the commercial mountain have been offered — that Yngwie's playing is "too cerebral" for mass acceptance, that his music is too intense for a generation weaned on Bon Jovi and Def Leppard, that his often-arrogant personality has turned off too many important people who can help him.

There may be bits of truth in each of these statements. But Malmsteen believes there's a far simpler reason for his limited sales success — his albums simply haven't been that good. Though Yngwie is the last to admit his music is lacking in either style or substance, he will acknowledge that his self-indulgence — his desire to fill every musical void with a stream of guitar notes — may have curtailed his commercial potential.

"I am not trying to be Bon Jovi," Yngwie said with a smile. "He is very good at what he is doing — but it is a far different thing from what I do. I will not compromise my music for anything or anyone. The idea of selling millions of records is very unappealing to me if it means changing my musical beliefs. I live for my music, and I will do nothing to harm it. But that does not mean that I cannot grow as a musician. I enjoy working with new people and new ideas, so change of some sort is never out of the question — though I will never change merely to sell albums."

One of the new people Yngwie has formed an alliance with is the aforementioned Joe Lynn Turner. Ironically, Joe's most visible work was as part of Ritchie Blackmore's Rainbow — the guitarist with whom Malmsteen has so often been compared. This new situation has done little to deter either Yngwie's enthusiasm or Turner's boasts that he can lead Yngwie to the top of the metal mountain. The pair have spent the past three months sequestered in the recording studio, working on material which they hope to have released by the end of spring. With any luck, a lengthy U.S. tour — one Malmsteen would like to make as a headliner — will follow soon after.

"I think I'm ready to headline my own shows," Malmsteen said. "I've been in a number of situations over the years where my music has been compromised because of the accommodations provided an opening act. I've tried to avoid those situations as often as possible, but in this industry such things are often unavoidable. Now the band is stronger than it's ever been, and I believe the fans' reactions will prove that. If my feelings are right, perhaps a headlining tour will be possible."

While a few rock fans would argue that Malmsteen's band is stronger than ever with Turner's admittance, some may wonder how long this "perfect" partnership will last. It's no secret that Yngwie runs a tight ship, that he is the musical dictator of his rock and roll world. For Turner, who suffered through enough egomaniacal behavior from Blackmore to last a lifetime, being forced to play "silent partner" again may prove a difficult task. Yet Yngwie both welcomes his latest band member and makes no excuses for his "total control" methodology.

"I believe that I'm the only one who really knows what my music should sound like," he said. "Isn't it silly for me to write the songs, *plan* the solos, work out the other instrumental parts, then leave it up to some producer to determine how this band sound? I know some people think I take on too much responsibility. I think they're wrong. I believe very sincerely that this group is destined for great things in the years ahead. I know that my way of approaching things will eventually prove to be correct." □

Blackie Lawless



WASP

Blood Will Flow

There's a cancer eating away at America, and I want to make sure everyone knows what it is. By now you've all heard too much about the PMRC — those Washington Wives who seem intent on turning this country into a fascist state. But there's more to tell, and it's important. Have any of you noticed that Albert Gore, the husband of Tipper Gore, the lady who's the head of the PMRC, is now running for President? How do you feel about a guy who seems intent on doing away with rock and roll sitting in the White House? Kinda makes you hope that ol' Gary Hart can keep from getting horny long enough to run.

If you don't believe me when I say there's a connection between the PMRC and Albert Gore running for President, just call the PMRC's phone number in Washington, DC. You might be surprised to find the person answering the phone saying, "Gore for President, headquarters." The truth is that Tipper used her crusade against WASP and a lot of other metal bands as a springboard for her husband's presidential bid. To me, rock and roll has always been something more than a tool for politicians to use to attract attention to themselves.

Now, I know there are plenty of people out there who don't think the PMRC is really that much of a danger. They'll say, "Hey, look at the charts. Look at all the metal bands that are doing well." That may be true. But it's also true that those people are slowly eating away at the base of rock and roll. They've tried to kill off WASP and they'll try to kill off other bands as well. That's why we've put some special messages on our new album, *Live... In The Raw*, just for Tipper and her friends. They think they've got us on the run, but they're wrong.

You wouldn't believe some of the shit we've had to put up with over the last few years because of the PMRC. Anyone who's followed WASP knows that on the last tour we really toned things down. There wasn't any blood, and there wasn't any "Rack." I'm a little ashamed to admit it, but that was because of the PMRC. Yeah, they got to me. Too many people had told me that if we kept acting as outrageously as we had, it would be all over for us. They said the PMRC would make it hard for us to schedule concerts, and they'd make it hard for stores to carry our records. I believed them, but then I realized that WASP is all about intimidating others, not being intimidated.

by Blackie Lawless

"People have tried to kill off WASP, and they'll try to kill off other bands as well."

That's why this time everything is back the way it should be. On our next tour, *The Rack* will be there in all its glory. I'm also working on something I like to call the "Meat Grinder", which is even more disgusting than *The Rack*. If the PMRC doesn't like it, they can come after me — I'm not too hard to find. We've decided that if they want a war, we'll give it to 'em — and we don't plan on surrendering.

One of the things that convinced me to take Tipper head-on was the fact that she reprinted some of our lyrics and our artwork in her book *Bringing Up Kids In An X-Rated Society*. She never asked our permission to do so. We were thinking about suing her, but we really don't want her money. We just want this to be a fair fight — we don't want Tipper hiding behind her husband and using the government for protection. If she wants to debate the issues, we'll be happy to do so. She just can't be the totalitarian preacher she wants to be. She's a fundamentalist, just like Oral Roberts and all those other television evangelists who want to save your souls — for a price. Hey Tipper, what's your price?

Unfortunately, fundamentalists only see life one way — their way. If something doesn't fit into their very narrow view of right and wrong, they condemn it as wrong. I'm just waiting for the day when Tipper comes out and calls rock and roll satanic; she's come real close at times. But maybe she's too smart for that. With her husband running for President, she's probably white-washed her opinions, making them seem very safe and positive. But I'm one guy who still thinks that censorship in any form is not only wrong, it's unamerican!

I'm sure by now some of you are wondering what all this has to do with you? The fact is that it has a lot to do with everyone. If people like Tipper Gore and her husband come to power, we cannot only kiss off rock and roll, but a lot of other important things as well. Those people want to ban schoolbooks that discuss evolution. They want to set us back to the Dark Ages. If we sit back and think they can't do it, they just might surprise us. I'm sure that people in Germany, before Hitler came to power, didn't think a small group of fanatics could do them any damage either. We can't forget the lessons of history — though people like the PMRC would probably prefer if we didn't read history books.

Some people have asked me why I've decided to start talking about the PMRC now. A few of them think I'm only doing it to attract more attention to WASP. Well, they're wrong. For a long time I was like everyone else; I heard about the PMRC and just assumed they'd go away as soon as Tipper and her friends found something better to do with their time. Now I see the whole sinister plot in action. With Albert Gore now running for President, I realized I couldn't keep quiet any longer — the situation *wasn't* going to go away. If anything it was gonna get worse.

I realized that if I kept my mouth shut, by the time we went on the road next time, no place in the country would book us. They'd be scared that some governmental agency would give them a hard time if they dealt with a rock and roll band. It's still not too late to do something about it, so I'm speaking up, and I hope you do the same.

It's kind of funny, Frank Zappa was telling me that what launched Tipper Gore on this whole anti-rock campaign was passing her daughter's room and hearing her playing *Animal*. *Fuck Like A Beast*. How she got the song, I don't know. It was never even on one of our American albums. But ever since then, WASP has been a primary target for Tipper and the PMRC. I guess she feels we're corrupting her daughter's morals. Maybe if Tipper really thought about it, she'd have realized that her daughter was telling her something — that even "good" kids from "good" families like rock and roll. It's just too bad that Tipper's Bible is stuffed so deep in her ears that she couldn't hear what her own daughter was saying. □

Aerosmith

Tyler & Co. Pack Arenas As **Permanent Vacation** Goes Platinum.

by Elianne Halbersberg

still on top

Bob Leafe

"For three years, before the **No Product** tour, we really had to live up to the legend," says Aerosmith's bassist Tom Hamilton. "During the Jimmy Crespo and Rick Dufay period, we were fighting to show audiences that this was Aerosmith and they should like it as such. Obviously, they weren't accepting it, and when we regrouped, we felt we had it made. There were no doubts."

Touring the States again on the heels of **Permanent Vacation**, Aerosmith's members all agree this is their strongest release in some time. "We went up to Vancouver to record this album with the commitment to milk our fans for all they're worth," Hamilton jokes. "Creative input increased, everyone's individual playing improved, and we tried things that were stylistically challenging, and different. It was really inspiring. I felt like a *musician* when we finished this record. Our producer, Bruce Fairbairn, inspired us to pay attention to details and be more confident. Also, there were no drugs or alcohol involved in the making of this record — *none*. That made me think about how things in the past could have been better if those factors hadn't come into play."

"During **Done With Mirrors**, we had to come to grips with those problems as a band," guitarist Joe Perry adds. "It used to be divided, where half the band had a severe problem and the rest had none. Although **Done With Mirrors** was a very clean scene, this album reflects a unified attitude toward the issue. Our priority was the music and our friendships strengthened as a whole. It wasn't just half a band saying 'I wish the others would get their act together.' Musicians think they can create better when they're high because they're less inhibited, but it doesn't take long to find out that's not true. It's agonizing but you ultimately realize the ideas are there, no matter what. We recommitted ourselves to the music and let the rest just fall away."

With revitalized strength and the secure knowledge that their rightful place is dominating rock and roll's hierarchy, Aerosmith is now back to their first love — playing live. With enough superior material and showmanship to leave their competition in the dust, the Aerosmith team have no doubt they can deliver the goods. "Our fans don't confuse our confidence with ego," asserts drummer Joey Kramer. "Confidence means knowing exactly what you're doing, with no questions as to what's involved. When I get onstage, I'm so comfortable behind my drums — I'm in control at all times."



Steven Tyler: "The emotion of our shows comes from audience reaction."

"There's such spontaneity to Aerosmith live," guitarist Brad Whitford states. "I have never, ever wanted to do it any other way. We make up the songlist and that's it. The mayhem — seeing Joe fly through the air at any given moment — keeps it interesting! Our solos allow us to stretch out, we're having fun among ourselves and with the fans. It's a different crowd every night and those people are the key. When they respond to the first few notes of their favorite songs, that makes it all worthwhile."

"It used to seem like there was some magical thing that would make a show great," adds vocalist Steven Tyler, "like it was determined by an unknown force. Over the years, I've learned that's not the case. It's just experience, having fun and loving what you do. The mechanics of a show are the practical part, but the emotion comes from audience reaction. When they love the show, I can't stop thinking about that for hours afterward."

Tyler admits, though, that in Aerosmith's past there were days of uncertainty. "At the end of the Crespo/Dufay era," he recalls, "we put out records people disliked in large numbers. But we kept touring, because we had to pay our bills. I remember one particularly bad time around Christmas 1983, a tour of large clubs and small theaters was thrown together fast 'cause we really needed the bucks. Then our drummer got pneumonia and we had to hire someone else. It was an act of desperation and looking back, I can't believe we went through with the tour. It was like putting a basketball player with two sprained knees on the court and telling him, 'You have to play if you want a paycheck' — the danger of doing that is he might never heal."

Fortunately today, things couldn't look better for Aerosmith — they're back with a vengeance. "We love what we do," Kramer states, "and it's obvious the five of us have a magic that few bands have. In the last few years, we've realized how much we love the music and each other. That can keep us going forever! We're able to accept one another for who we are as

individuals with no more games, drinking, drugs and the other shit that used to go on. We don't have to deal with that anymore. We can just be friends, make music and it works real well."

Whitford remarks, "So much goes into keeping the band alive, and we savor the moments of live performance when we feel the magic of Aerosmith. That's when we have the ability to be with each other and get the magic happening. It's a unique thing. What we have within Aerosmith, the nucleus of what

everything else spins around, is something we can't let go of; we've learned it will never happen again."

"I've enjoyed touring more in the last couple of years than ever," Hamilton notes. "When we first started writing, the goal was to make records, but the immediate thing we dealt with was the gigs; throwing our energy into the shows. The energy level is the main thing you need to make it happen. We're not a band to rehearse, do demos, go to the studio and think, 'Oh, now we've got to play the songs

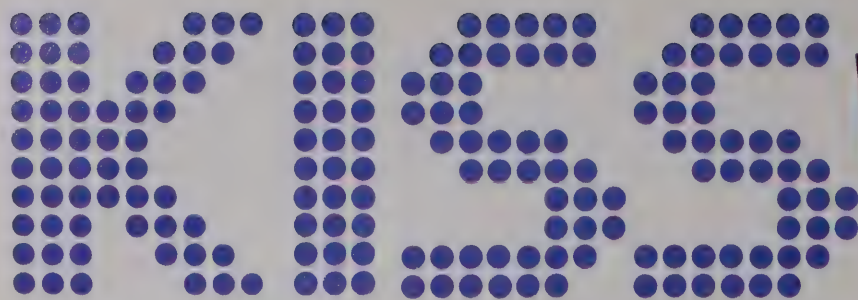
live.' Aerosmith would be pointless if we didn't tour. I'd really miss it."

Kramer concludes, "I enjoy being on the road. I don't mind the time off, but after a while, I always look forward to going back out. I can't see us *not* touring, because we like it so much. After all the records and rehearsals, the one premise Aerosmith is based on is that we love to get onstage and get our rocks off. And as long as the fans are there for us, we'll be there for them!" □

Jeffrey Mayer



Joe Perry: "Musicians sometimes think they can create better music when they're high — they're wrong."



LIVE ON STAGE

For 15 years now, Kiss has managed to stay one step ahead of the competition when it comes to putting on the most outrageous concert extravaganzas. Maybe it's their experience, maybe it's their outrageous personalities, maybe it's something in their blood. Whatever it is, bassist Gene Simmons, vocalist Paul Stanley, guitarist Bruce Kulick and drummer Eric Carr have now come up with a stage show that puts even their noble in-concert traditions to shame. As they hit the road in support of their latest platinum platter, **Crazy Nights**, these veteran New York rockers have pulled out all the stops to present the biggest, baddest and loudest stage spectacular in their history.

"Getting a stage production together is something that comes quite naturally to us," Stanley said. "We've always worked with talented people when it comes to stage design and pyrotechnic effects, but all they've done is take our ideas and brought them to life. Everything you've ever seen onstage with Kiss has been our idea. You don't think we'd let anyone else dream up those things, do you?"

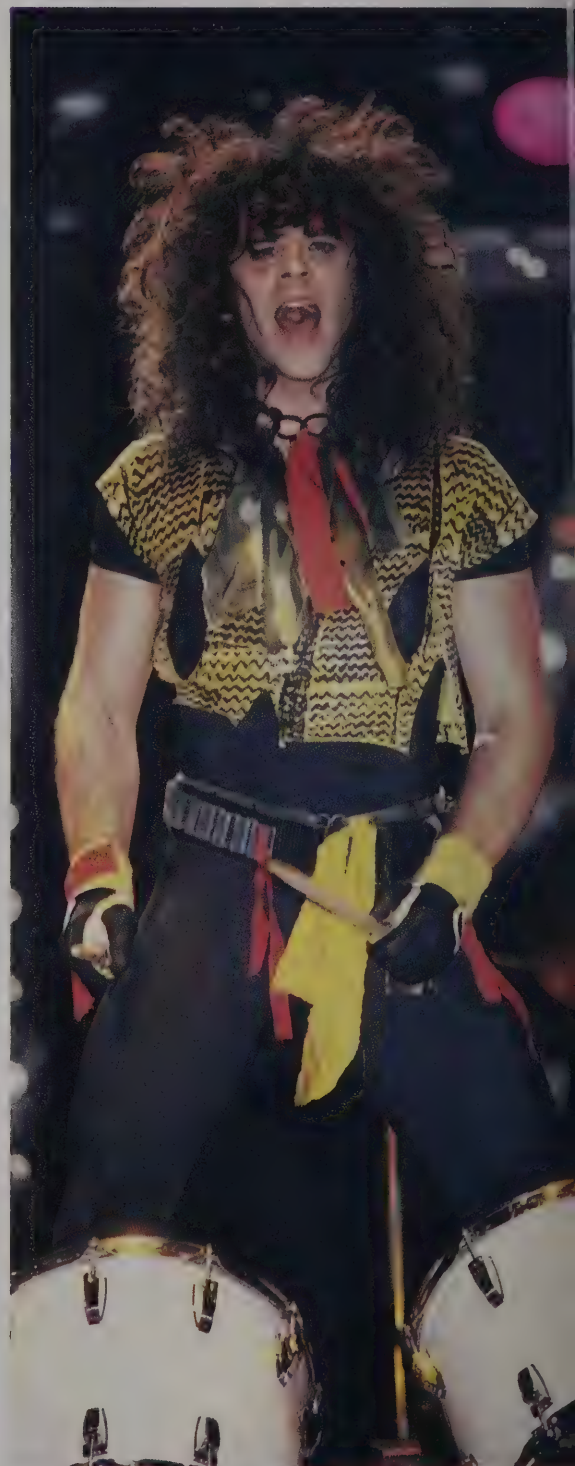
As the band rocks through the first leg of a jaunt that will keep them on tour right through next summer, we figured there was no better opportunity than right now to spend some time live on stage with Kiss.

Neil Zlozower



Gene Simmons and Bruce Kulick: "Every night on stage with Kiss is an incredible experience — we never know exactly what's going to happen."

Mark Weiss/MWA



Eric Carr: It's hard to believe that he's now been a Kiss member for eight years.

Paul Stanley



Bon Jovi

Jon Sets His Sights On New Frontiers In The Months Ahead

Heart To Heart

by Ronald G. Heath

"Vacation" is a word that doesn't seem to be in Jon Bon Jovi's vocabulary. After touring the world for 15 months in support of *Slippery When Wet* and doing countless interviews, radio promotions and guest appearances, one would think the last thing on Jon's mind would be rock and roll. Wrongo! It only took two weeks of being off the road for Jon and his band — guitarist Richie Sambora, bassist Alec John Such, drummer Tico Torres and keyboardist Dave Bryan — to revive their rock and roll spirit and

happy the way Richie and I have developed as songwriters. We co-wrote the song *Notorious*, which did real well for Loverboy a few months back, and we have a song on the new Ted Nugent album, so we've been coming up with some great material for other people as well as for us.

HP: You used to say that writing songs was like drawing blood. What happened to make it so much easier?

JBJ: I'm not sure. But I've always believed that songwriting has a lot to do with your state of mind, and our states of mind have been great recently. When you're feeling good about life and you're just a little bit cocky, your songs have a bit of an edge to them. That's the way I like 'em. When you're sad or down about something in your life, writing songs is a lot harder. It's a lot easier to bare your soul about something that's fun than something that's painful.

"I'm not the kind of guy who can sit around doing nothing for very long."

start working on material for their next album. We spoke to Jon about his hectic lifestyle and found a guy who truly does live to rock.

Hit Parader: Jon, after such a hectic schedule, why wouldn't you just disappear to a desert island for a couple of months and just enjoy yourself?

Jon Bon Jovi: Because I really enjoy what I do. I'm not the kind of guy who can sit around doing nothing for very long. I remember we went to Bermuda for a few days during the last tour, and while we had a great time, I was ready to get back to work a day after we got there. I've worked too hard to get where we are today to sit back and not take advantage of it.

HP: So what are your plans for the future?

JBJ: We've been working on new material for the last few weeks, and I think we'll probably be heading into the studio again real soon. I'm very

HP: Do you think you'll follow the same pattern as *Slippery When Wet* and record the next album in Vancouver with Bruce Fairbairn?

JBJ: It's still too early to tell, but it's a possibility. The reason we went so far away to record last time was because we wanted to get away from friends, family and record company people who might want to look over our shoulders. This time I imagine there might be more people who want to keep an eye on us, so maybe we'll have to go even farther away. It's too bad they don't have a recording studio on Mars or someplace else out there.

HP: As you look back, what were the highlights of the *Slippery When Wet* tour.

JBJ: There were a number of nights that were really memorable. Maybe the biggest was the New Year's Eve show at the New Jersey Meadowlands. That was the first New Year's show we'd ever done there, and it was a big homecoming show for us. All our friends and families were there, so it was an incredible night.

Another important show was the first night at Madison Square Garden. Headlining the Garden was a dream I've had since I first thought about being in a band, so standing on that stage really meant something special to me. It's hard to describe, but doing that really told me we had made it.

HP: As you travel around the world, is the response to the band as strong elsewhere as it is in the States?

JBJ: I think Japan was into us before America was, so they're just incredible over there. Europe's also real cool for us. All the other countries have different songs they like, so we have to change our set a bit, but that's no problem; we enjoy playing all the songs we've got.

HP: By the end of the tour, your voice was really pretty rough. Has that condition cleared up?

JBJ: Hey man, by the end of the tour, my voice was shot to hell! There's no reason to deny that. But I think that a little bit of rest was all I needed to straighten that out. I'm sure by the time we get back into the studio my voice'll be fine.

HP: We hear there may be some big changes for you ahead. One rumor has you getting married, the other has you cutting off your hair. How much truth is there behind these stories?

JBJ: Well, let's take 'em one at a time. I have no plans to get married in the near future. I've always viewed marriage as an institution, and I'm just too young to get institutionalized. I really don't enjoy discussing my personal life. Let's just say I'm real happy at the moment, and I have no desire to get married and change things. As far as my hair goes, yeah, I think I'll cut it. The crap you go through on tour really turns hair into a mess — the hot lights, the cold showers — by the time you come off the road, every part of you is messed up, including your hair.

HP: But isn't your hair your trademark?

JBJ: I hope not! If people were buying the record because of my hair, there's something seriously wrong. I grew my hair long because my father's a barber and he always made me cut it real short — even when I was already playing in bands. So my growing it this long was kind of a sign of rebellion. But now that I've done it, maybe it's time to try something new. I really don't think the length of my hair will affect one note of music on the next album. □

Jon Bon Jovi



DAVID LEE ROTH

Diamonds Are Forever

Diamond Dave Overcomes Loss Of Billy Sheehan And Finishes Skyscraper.

by "Ruby" Richard Hogan

Just when you think you have David Lee Roth figured out, the man goes and changes all the rules. By now the word is out — there are some big changes going on in the DLR camp. Gone is bassist Billy Sheehan, and in his place is Matt Bissonette — brother of band drummer Gregg. Gone also is Dave's reliance on cover tunes, and as shown on the band's latest LP, **Skyscraper**, in their stead are varied, multi-faceted songs that are as unpredictable as Roth himself. While Sheehan's departure was unexpected, according to Roth it was "totally amicable", a simple case of Billy no longer enjoying the band's eclectic new direction. The star of the show these days — along with Diamond Dave, of course — is guitarist co-producer Steve Vai whose fleet-fingered six-string tapestries take Roth's musical ship to brand new ports of call.

Doing things "his way" is nothing new for Dave, however. In fact, few fans could believe it when, once the **Eat 'Em And Smile** tour wound down last Spring, Roth's usually high profile took a nosedive — from superstardom to media standstill. How could Diamond Dave *not* be capturing headlines? Had his band broken up? Was Dave in Hollywood taking another crack at **Crazy From The Heat**, the \$12 million movie that never was?

But by late last year, it became apparent that Roth's slowdown was only momentary. The news that Dave and his rearranged band were still in gear and plugging away at **Skyscraper** laid most of the rumors to rest. These included the most tantalizing Roth rumor of all — that the king of "Big Rock" was about to announce his Democratic bid for the presidency, heading a Dave

Roth Ted Templeman ticket. "With Gary Hart out of the race, Dave actually had a better-than-average shot at the nomination," said a former roadie who now reportedly works as a campaign aide to Illinois politician Paul Simon.

What may have nipped the Roth campaign in the bud was an unpublicized public opinion survey which showed that, although 53 percent of Americans polled could name at least two kinds of beer that Dave enjoys — Heineken and Corona Extra — almost no one identified Roth with either the Democrats or the Republicans, nor could they think of a single hot

career, Dave has acted as his own producer on **Skyscraper** working with Vai on the LP's nine tracks.

"It had been ten years with Ted," says Pete Angelus, Dave's business partner and in-house video wizard. "I think Dave just felt that he had to spread his wings. The record is Dave's vision — he's been working on it for over a year." Without giving a specific breakdown by songwriter, Roth and Angelus did admit that the bulk of the material recorded was penned by Dave in collaboration with Vai.

Even though the entire project has taken a year and a half, recording began in earnest last

As for the move into self-production, Dave did not explain his decision to boldly go where no Roth had gone before. It was supposedly a well-kept secret at 1986 Diamond Dave headquarters that Ted Templeman — despite his runaway production success with VH, solo Dave, and others — had to remix all the **Eat 'Em And Smile** tracks he'd done to get the sound Roth wanted. In addition, it was said that Van Halen had quietly tried to lure Ted away from Dave to produce **5150**. But Roth already had a contract with the producer; so VH was forced to make other plans. Though it was clear throughout their long association that Dave and Ted were steering the same course, the sea of commerce holds dark waters and shadowy icebergs.

But Roth's ship came in with the top five success of **Eat 'Em And Smile**. The idea behind the album was to send a clear-cut message to the fans — in Dave's words, "to win back the innocent villagers' hearts". He obviously succeeded. The slash-and-burn rock of **Yankee Rose**, **Shyboy**, and the spectacular **Eat 'Em** roadshow gave proof through the night that Dave's flag was still there.

No longer on the defensive, Roth has, since the tour, been able to step back, look at whatever marks he and his little companies (Diamond Dave Enterprises, the Fabulous Picasso Brothers) have made on pop culture, and do some fine-tuning. Heavy rock is still *in* on the new record, but cover songs are not: they will be saved for live shows on the prospective 1988 tour. And although Dave's four-man outfit is featured on the album, a number of session players — "some of whose names you'd know," says Pete — have been in

"A lot of bands don't give the audience credit for what they're capable of listening to."

issue on which Dave had ever taken a stand. To the former Van Halen frontman, it must have looked like high time to head for the studio.

Even worse, pockets of feminist voters appeared hostile to Roth. Notes Judith Sheffield, director of an activist lobby group known as W.O.M.B. (Women Opposed to the Metal Ballot), "Congressionally speaking, the popularity of that album title **Eat 'Em And Smile** could be enough to set back the Equal Rights Amendment another decade."

Though David Lee Roth may be snubbed in some Washington circles, it's record producer Ted Templeman who's suddenly out of the picture in Pasadena; for the first time in his long recording

May in Los Angeles, using several studios on both coasts.

"This isn't ordinarily like Dave, to spend so long on one record," Angeles says. "I know you probably hear everybody say this sort of thing, but I'm serious — there's a great amount of musical growth here."

Because the quartet of Roth, Vai, Bissonette and Bissonette has now proven equal to the demands of the road as well as those of the studio, Dave figures he's "caught a better groove with the band members" on the new LP. Adds partner Pete, "I won't say that *most* of the new songs are hard rock, but there's *some* hard rock, absolutely. Let's just say that in places, it's a real change for Dave."

and out of the studios to assist Roth and the boys. Whether their parts would remain audible in the final mix remains uncertain. But Diamond Dave did have this to say:

"If all you're looking for is end-of-the-world rock with slam-dunk lead guitar solos, parts of the album will rest right on that. But if you're looking for something more from the lyrics than just bump and grind, I think you'll find there is a little more there."

Though Roth isn't recycling any other band's songs on the new disc, he admits he keeps his ears and eyes open for inspiration. "You've got to steal from everything," he claims. "There's no other single art form that is like rock and roll, 'cause rock and roll takes from all the others. People, including me, are always pulling references from more than one place." But Dave cautions against doing so without having versatile sidemen.

"It would be very easy," he admits, "to go right into the toilet with songs like *Skyscraper* if your musicians didn't have the chops. The key is that even if you do change the format a little, you still have to play with a rock and roll heart. You've got to play with what we'll call *rock spirit*, a combination of aggressiveness, a sense of humor and a little compassion for whatever it is that you're being so big about. And then you *can* do numbers with a little brass in them, or play a bawdyhouse blues like *I'm Easy*. And go from that to *Goin' Crazy*, which has a bit of Caribbean feel to it."

Roth insists that the kinds of "variations" that worked so well with his three top-flight bandmen on *Eat 'Em And Smile* will again bring both power and a sense of the unexpected to *Skyscraper*. This is what sets the Roth quartet apart in the Land of Big Rock. "A lot of bands don't give the audience credit for what they're capable of listening to," he complains. "Sure, crummy rock is better than no rock, but people should remember that the audience is capable of enjoying a lot of different things."

"Take *That's Life*, which I first heard in the back of the family station wagon. Where is *our* band's version probably played most? Let's picture it. I see every bar in the free world at five minutes to two, blasting that out of the speakers as the customers hoist their last pitcher, start pairing off and staggering toward the door. And I mean *every* bar, whether you're wearing a tuxedo or trucker's leathers.

"Now, is that rock and roll?" Dave inquires.

"Absofuckintotallutely." □

Neil Zlozower, Inc.





trials & tribulations

The Oz Contemplates Movie Roles As He Begins Work On New Album.

by Winston Cummings

Ozzy Osbourne is a writer's dream. It doesn't matter what he's up to, there's always a good story to be had when rock's Lovable Loon is involved. At the moment, there are a couple of interesting items floating around the Ozzy camp. One involves the man's continuing quest to find a guitarist he can live with — a quest that has seen him go through no less than five axe-slingers during his seven-year solo career. The other centers around Ozzy's continuing battle with his own fame and fortune, a fight that has often seen him turn to booze and drugs in an effort to handle his notoriety.

As strange as it may seem, Osbourne's popularity seems to grow whether he releases an album or not. Unlike virtually every other member of rock society, the Oz is a character who's truly bigger than life. Give him a few months off the rock and roll trail, and stories will surface that he's journeyed to the Far East in quest of his soul. Keep him out of the studio, and before long word will have it that he's suffered a brain tumor. The truth is that life with Ozzy is often much more placid than one might believe.

"It's unbelievable the way people react to me," he said. "No matter what I do, someone will blow it way out of proportion. It's a bit absurd, but that's my lot in life. I realized a long time ago that to be a successful performer, especially in a business like rock and roll, you've got to have a bit of a split personality. I may be a bit schizophrenic to begin with, but in rock and roll that helps you get by. On one side I'm Ozzy, the wildman who bites heads off bats and does crazy things. On the other, I'm John Osbourne, an aging family man with three young children and a loving wife. I like being both of them. But there's a time when Ozzy needs his rest. That's when John comes out.

"I think I'm actually a very misunderstood person," he added. "Most people look at me as a raving lunatic who's just too drunk to deal with reality. That's rubbish! I'm a very shy person, and I often use Ozzy as a means of protecting myself from people. Sometimes I'll tell someone to go fuck off because they're bothering me. That's Ozzy talking, not the real me. When people don't know which one of me they're dealing with, that's when problems arise."

One of the problems that's arisen since Ozzy's last U.S. tour was a falling out with longtime guitarist Jake E. Lee. Though rumors circulated that the rift was caused by everything from royalty payments to an actual fight, once again the truth proved far less

exciting. According to Ozzy, his relationship with Lee deteriorated simply due to Jake's changing attitude.

"Jake became a rock star in his own head," Ozzy said. "When that happens, there can be trouble. I've been in this business a long time, and I've been successful because no matter what my problems might have been, I've tried to make sure that I treated people fairly — especially the fans and the press. It got to the point where Jake didn't care about anyone but himself. Hell, he even left his daughter with me for a long while so he could go off and do what he wanted. He just became too irresponsible for me. When people start taking advantage of me because I have an easy-going personality, that's when they'll see my other side.

"This is a business, and Jake didn't want to realize that," Ozzy added. "I believe that there's plenty of time for fun, but you have to have priorities — and Jake didn't. I've worked far too long and too hard to let one person bring everything down. I saw that as a possibility if I kept working with Jake, so I decided the situation had to change. I have nothing but hope for Jake and his career, and I hope we can be friends again. But I'm not shy to say that my career, and feeding my wife and kids, comes before playing nursemaid to someone else's ego."

Though the situation with Lee has long since been resolved with Ozzy's hiring of new guitarist Zack Wylant, Osbourne knows that 1988 is a pivotal year in his career. It's already been two years since the release of his last studio LP, *The Ultimate Sin*, and while the success of the live LP, *Tribute*, helped fill the Ozzy void, his upcoming album will show if he can withstand his near-constant influx of new band members. Ozzy, for one, believes that new blood always adds a bit of energy to a band's attack.

"My ego is such that I believe I can take any talent and mold them into a star," Ozzy said with a laugh. "That's why I want to open the Ozzy Osbourne Rock Academy one day. I like having young faces in the band. If they have talent, I'll teach them everything I know about turning on a crowd and making good albums. If they have the hunger to succeed, I'll make sure they will. That's why the band right now is wonderful for me to work with. Randy Castillo and Phil Soussan are two very talented guys who love working hard. The new guitarist is the same way. He's still got a lot to learn, but he will, I assure you.

"This next album will be very good," Ozzy added. "Each record I've done I've learned something new, and hopefully I'm putting all that to use on this album. I know how to deal with an outside producer and when to take control of things myself. I also think I know when to be a taskmaster with the other guys and when to pat them on the back. Being in a rock and roll band is like playing on a sports team — and I'm the coach. I have to know when to applaud them and when to kick their asses. But at the moment, things are going well. The album should be finished soon, and hopefully we'll get back on tour in America by summer. I really miss the kids on the road. They love me for being Ozzy, but they accept me for being John." □

RUSH open fire

Legendary Drummer Reveals The Secrets Behind **Hold Your Fire**.

by Neil Peart

It really is hard to believe that **Hold Your Fire** is our *twelfth* studio album — in *thirteen years* together. But then it's also hard to believe in Relativity and TV evangelists.

We began the songwriting in Canada in the autumn of 1986, then started recording in England in January of 1987. As we had for **Power Windows**, we tried to move around for each stage of the project to keep our environment fresh and interesting all the time. Having worked with co-producer Peter Collins and engineer Jimbo Barton on that album as well, we had already established a mutual trust and respect that made the work go very smoothly. In fact, we haven't enjoyed making a record so much for a long while — and we even finished on time!

But that's getting ahead of the story...

In early September, summer is already over in the mountains, and everything is quiet and a pleasant kind of lonely. In a cottage beside a still lake I began working on some lyrics. Next month we would be starting to work on new material and I wanted a little time to prepare some ideas. It's hard to walk in with a totally blank slate.

Having enjoyed writing around the central theme of "Power" last time, I decided to try something like that again, this time working with the theme of "Time." I set to work first on *Time Stand Still*. I'd been thinking about this for some time now — how so often the richness of a period of time or an experience seems to lie in looking *back* at it. Or conversely, sometimes you might know that you are enjoying a wonderful time, but just wish you could make it last longer. I'm sure you know how that goes.

But as I set that idea aside after a while, and went on to work on others, it was strange to see that what I had thought was my theme suddenly turned itself into something else — without even asking me! With the development of ideas for *Second Nature* and *High Water*, the theme suddenly changed to "Instinct," or perhaps "Temperament" — the idea of primeval or subconscious drives. Well okay, I thought, if that's what my brain wants to work on, go ahead!

"Hey Brain, I don't care what you get fired up about — as long as you (you guessed it!) **Hold Your Fire**."

Well,

One bright day later in September, I went over to Geddy's house and we spent the afternoon

catching up on things down in his studio. Over blueberry buns and coffee we discussed some of our aspirations for the next album. He played me a few things he'd been working on with his new keyboard setup — entirely controlled by a Macintosh computer! It was an amazing thing. After working out what he wanted to play in the conventional way, he could program it all into the Mac and assign different parts to any number of separate keyboards. This proved very valuable to us, both in the songwriting and

Bob Leafe



Geddy Lee: His vocal skills reach new heights on **Hold Your Fire**.

recording stages of the album. Especially so for Geddy, who considers himself a bass player first, vocalist second and keyboard player a distant third — now we had a keyboard player we could yell at all the time!

I showed him the work I'd started on so far, and we also discussed a few lyrical ideas that he had been thinking about but had never gotten around to putting on paper. These ideas would become incorporated into *Mission*, *Open Secrets* and *Turn The Page*, and fit very well into my overall theme. Of course, for Geddy, being the singer, it's nice to have some involvement in the lyric development, and I'm always glad to have some input from him or Alex to expand on a particular idea.

In the beginning of October, with southern Ontario ablaze in the glory of autumn, Geddy, Alex and I returned once again to the rural setting of Elora Sound. Alex brought along a tape of experimental work he had been doing at home, which would yield some good parts for several songs, and Geddy had been sifting through this year's batch of "sound check jams," which have been a rich source of raw material in recent years. He had them all sorted and labeled as potential verses, bridges, choruses or instrumental bits, and thus they served as a reference library of spontaneous ideas that could be drawn upon at will.

As usual, I was working alone on lyrics in the afternoons while the other two worked together on musical ideas. Here is where Alex comes into his own as Musical Scientist — creating drum programs for my stand-in, the drum machine, and recording his and Geddy's work on the portable "Lerxst Sound" recorder. In my own process of writing and refining, I remember one day throwing out eight pages of rewrites for *High Water* — and that's after *three days* of rewriting it. So it doesn't get any easier!

In the evenings we would go over to the barn, share what we had accomplished during the day, and work together on making ideas into songs. This is a very enjoyable part of the process, working so closely and creating new things. Of course, nothing is ever accomplished without a struggle, and sometimes what you're working on seems like it will never turn out any good. But when it does come together, and you can record it and hear it immediately, there are few things more satisfying.

We were torn about whether or not to play some live shows before the recording. In the past we have found it worthwhile in some ways, even

if just to have a change of scene for a few days. But it's also frustrating to have to stop working on new material, only to spend a week or so rehearsing old stuff. This year we thought we'd try just going away somewhere for a few days, then returning to the writing fresh. That way we would have the advantage of a change of scene, but wouldn't have to spend precious writing time working on old songs.

The first snow of the year fell overnight in early November, and by then we had worked out eight songs. At this point, we were still not satisfied with the overall variety of music we had, so we decided we'd go a bit further. We were aware of the fact that only a small percentage of people actually buy *records* anymore, the vast majority choosing cassettes or CDs. Thus, we figured, why should we worry about the time limitations of the old vinyl disc? We thought we'd like to have *ten* songs, and go for fifty minutes or so of music. So we did.

At the beginning of December, Peter Collins ("Mr. Big") joined us at Elora and contributed his valuable criticisms and suggestions to the songs. Most of the changes were small ones, except for *Mission*, which received new verses, and *Open Secrets*, which underwent some chorus revisions. But even the small changes help to keep our music growing.

Ironically, the opening song, *Force Ten* was almost an afterthought. In the tradition of those last-minute, spontaneous songs like *New World Man*, *Vital Signs* and *Natural Science*, we put together during the last two days we had for writing. As I had on *Tom Sawyer*, I worked with some lyrics given to us by Pye Dubois, and Geddy and Alex went to work on the music, trying to explore some areas that we hadn't covered yet. By the end of one day it was fairly complete — the touch of spontaneity and freshness we were looking for to complete the album.

We began the serious recording at The Manor, in Oxfordshire, England, where we had also recorded the basic tracks for *Power Windows*. The big attraction here is the drum sound in their big stone room. The big attraction is *not* the weather — especially the January snowstorm that brought England to its knees and turned that old stone Manor house into a damp and drafty icehouse! Even with the big coal fires that burned in the main rooms of the house all day, without modern heating or insulation, it did not "hold its fire"!

But hey, we work well when we're shivering! After three weeks, we were able to leave there with the drums, bass, basic keyboards, guide guitars and guide vocals all finished. Once again, Jimbo did a great job for us behind the console, making things sound great and maintaining "quality control."

We had decided before going over there that it would be fun (and funny) to be cowboys in England, and had provided ourselves with the requisite hats, scarves, shirts, music — and most important — *accents*. Thus the studio was full of cowboy-hatted people saying things like: "Ah reckon that sounds mighty good," and "Much obliged for the vittles, ma'am!"

Thankfully, it didn't influence the music — but it *did* give Alex an exciting new theme for his oil paintings.

Well.

From there we moved into Ridge Farm Studio, an Elizabethan farm which has been converted

into a modern residential studio. It was our first time working there, in the rustic Surrey countryside, and we enjoyed it very much. (Even though it was still winter in England.)

It has to be said as the man himself might say, Andy Richards did a great job once again, adding dynamic keyboards and exciting "events" to the tracks. For once we were moving along right on schedule, and Alex was even able to finish some guitar overdubs before we left.

Bob Leafe



Neil Peart: Perhaps the most technically proficient of all rock drummers.

On a free day, Geddy and I made an overnight trip up to London, treating ourselves to a stay at the prestigious Savoy hotel. We each had our own plans for the afternoon and evening, but met up in the venerable "American Bar" at the hotel for a drink in the late afternoon. We were both so stimulated by being out on the streets of London (and away from work), that our conversation was rich and various — about ourselves, our families, art, movies, our hopes for the future — and not a *word* about the work in progress! It was really nice how two people who work together everyday, and had for so many years, could find fresh areas of stimulating conversation.

Then it was back to — *aaah!* — Montserrat, a small island in the Caribbean which is notable — apart from its beauty — for turning out doctors in a couple of weeks, and for turning out records in paradise at Air Studios. We had been there for the first time to do the guitar overdubs for *Power Windows*, and enjoyed it so much we had to go back again.

There is a live volcanic crater on the island, where you stand in a cloud of sulfurous mist and all around you are vents of steaming vapors and bubbling volcanic mud. When you think about the fact that this comes up right from the centre of the earth, it reminds you just how fragile *terra*

firma really is, and how quickly a place like that could disappear beneath the beautiful Caribbean Sea.

One hopes *it* will hold its you-know-what too!

We had not worked in Toronto for, oh, about ten years, fearing too many distractions (however enjoyable and well-meant) from family and friends. But it does get harder to be away from home all the time, and for once we thought we'd like to try doing at least a *small* part of this project at home. So we decided we would record the vocals and the last of the guitars in Toronto.

We worked at McClear Place Studios, right in downtown Toronto, which was nice after all the remote places we'd been. I must admit, as much as I like the country, and particularly Montserrat, it was exciting to walk down busy streets and see all those *strangers* every day.

It was here that Aimee Mann came in to do a great job on some additional vocals for us — yet another new sound for Rush. Also, all of us signed up with the Berlitz school to polish up our French for the next stop on our itinerary — Paris!

We arrived in Paris on a bright sunny day in early May, with the chestnut trees still in bloom along the boulevards, and had our first breakfast at a sidewalk cafe on the Boulevard St. Germain. We were staying right on the Champs Elysees, and working at a good place called Studio Guillaume Tell, about five miles away. Our route to and from work every day led right through the Bois de Boulogne, the biggest park in Paris, so it was a great situation.

Normally we work twelve or thirteen hour days while we're recording, but "Mr. Big" likes to stop by nine o'clock during the mixing. It's difficult to remain objective after nine hours of listening to the same song over and over again, and you can't afford to be *wrong* when you're making final decisions like that. But that's okay, we didn't mind having to go out for late dinners at night with the day's work done, and the streets of Paris lit up before us!

But of course there is a dark side to the City of Light. Especially after the events of last summer, it was impossible *not* to think of acts of mindless violence, the kind of thing *Lock And Key* talks about. We even had one or two bombs go off while we were there, though fortunately not on *us!* And you *don't* get used to seeing the soldiers and gendarmes standing around everywhere with automatic weapons and bulletproof vests.

There is no fooling around with situations like that, and I would ride carefully by them on my bicycle, almost as afraid of them as I was of the Parisian traffic — and that's going some! Cruising by these deadly-serious guys with their deadly-serious weapons, I had to hope their fingers wouldn't slip, or they wouldn't mistake me for some vicious bicycle terrorist!

Hold Your Fire indeed.

Okay, okay — no more puns, I promise.

In fact, I'd better start again:

It really is hard to believe that **Hold Your Fire** is our *twelfth* studio album — in *thirteen* years together. But then it's also hard to believe in the expanding universe, superconductors, indoor baseball, 3-D movies, artificial sweetener, offensive weapons, objective reality, rock music...

What?

Well. □

celebrity RATE-A-RECORD

by Charley Crespo

Debra Trebitz



Armored Saint's Joey Vera and Gonzo: "I like the sound this record makes when I break it."

We know them as heavy metal warriors, but Armored Saint's rhythm section — Joey Vera and Gonzo — are secretly into MTV rock and jazz fusion. At least that's what they told us when they came to New York for a gig to promote their *Raising Fear* album. We presented them with a pile of recently-released 45s and asked them to pick a few for instant review. By the way, Gonzo broke four records this time, up one from last year's Rate-A-Record with Armored Saint.

Love Is The Strangest Thing Andy Summers

Gonzo: It's Police-like on the chorus.
Joey: It makes good background music for our conversation. He should stick to playing guitar instead of singing. We like the Police a lot, but this is a completely different story.

Hearts On Fire Bryan Adams

Joey: I like some of Bryan Adams stuff, but this ain't one of them. My fart's on fire. Honestly!

Gonzo: He had a lot of cool songs on his past albums, but this doesn't thrill me.

Rock Me Great White

Joey: There's a lot of high end on that. I don't know about the song, but the harmonica is pretty cool.

Gonzo: I like Jack Russell's voice. He's got a good rock tone. And the girl's pretty cute on the picture sleeve.

Holly Ann Boston

Joey: How about "it sucks".

Gonzo: It sounds like Toto.

Joey: Don't insult Toto like that. The sound of it breaking would be better. The first candidate for breaking.

Gonzo: (Breaks the record.) Bye!

Touch Of Grey Grateful Dead

Joey: I can tell by the title that this song is about Jerry Garcia's hair. This is kind of pleasant sounding. It reminds me of Crosby, Stills & Nash. Same era.

Gonzo: The video's great. I like the psychedelic skeleton stuff. How did they get the skeletons to move?

Joey: I'm getting flashbacks.

Gonzo: I think you're supposed to like this.

The Pleasure Principle

Janet Jackson

Joey: This isn't as good as her other hits.
Gonzo: She does some good dancing on the video.

Joey: But we're not watching the video! I vote that we break this.

Gonzo: (Breaks the record.) That had some good snap to it.

Sweet Sixteen Billy Idol

Joey: Elvis is back from the dead.

Gonzo: Cool record company, though. Ours, of course.

Joey: The song's a bit dated.

Gonzo: I like Billy Idol when he's got Steve Stevens cranking the guitar.

Are You Ever Coming Back The Human League

Joey: And the answer is no. Woops. (runs needle across the record). Didn't even get to the verse.

Gonzo: Human League? Must be a baseball team in the minors.

Who's That Girl Madonna

Joey: Marlo Thomas on record. I'm not a Madonna fan.

Gonzo: See, they got you hooked already; they open with the chorus. Madonna goes thrash; that's her new record.

Joey: She's got a thrash version coming out next week. Sean Penn's a good actor, though. I liked him in *Fast Times At Ridgemont High*, *At Close Range* and *The Falcon And The Snowman*.

Gonzo: Killer. Sean Penn rips. But because of my Spanish background I like the chorus.

Back To Paradise 38 Special

Joey: No nerds on this? Break it.

Gonzo: This is round three on the record breaking awards. (Breaks the record.) I drew blood on this one.

Wanted Dead Or Alive Bon Jovi

Joey: I have the video memorized. But I wouldn't buy it.

Gonzo: I like the 12-string. I'm not a Bon Jovi fan, but I'm glad it's not a standard hit.

Joey: But I do like anchovies.

Gonzo: I hate anchovies.

In Too Deep Genesis

Joey: I like Genesis a lot, but this song is making me sleepy.

Gonzo: Phil Collins is one of my favorite drummers. Put this in the insomnia section.

Don't Let Me Die Young Andy Taylor

Joey: You're dead before we put you on. Format crap, part two.

Gonzo: He sounds like a pop John Mellencamp.

Joey: He will die young because we will break this.

Gonzo: (Breaks the record, then bites it.) A ham and cheese on roll left on the streets of New York for two weeks would taste better than this record.

Joey: The vinyl is as stale as the song. □

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LITA FORD

Out Of The Shadows

Mysterious Blonde Returns To The Scene With *Lita*.

by Andy Secher

*It's hard to believe that it's been over two years since the release of Lita Ford's last studio album. During the intervening period, the lovely Ms. Ford has had her comely face and body plastered all over magazine pages, making it seem as if she's never really been away. But it has been a long time between albums, and with the release of her latest disc, simply entitled **Lita**, she's loudly and proudly announcing her return to the rock scene. Recently we hooked up with the ever-active Lita out in L.A. for an in-depth discussion of her life, her dreams, and her new album.*

Hit Parader: What made you decide to call the new album just **Lita**?

Lita Ford: Something I've always wanted to do was become known by only one name — you know, like Elvis or Cher. I was talking about that with Mike Chapman — who produced the album — and he said I should fulfill that dream by using my first name as the title. I thought about it and realized that calling the album **Lita** would be great, because it would tell everyone I was back, and that I was damn proud of the album.

HP: Why the delay in getting this album together? Two years is a long time for an artist in your position to go between records.

LF: It sure is. But a lot of stuff came up between the last record's release and now. I changed record labels, which took a lot of time, and I really worked hard on new material. I know this is a very important album in my career. I wanted to make sure it was the best record I've ever done, and it is. When people hear it, I think they'll realize it was worth waiting two years for. For me, this is like a new beginning in some ways, and a continuation of what I've done before in others. It's the best of both worlds.

HP: You have some very illustrious help on this album.

LF: Yeah, it's great. Ozzy Osbourne wrote a song with me called *When I Close My Eyes Forever*, which we do as a duet. Then Lemmy from Motorhead does *Can't Catch Me* with me. That was incredible; he's a real wildman. And

there's *Falling In And Out Of Love*, which I wrote with Nikki Sixx about a year ago. That's a great song. Nikki's so talented. People sometimes get stuck on his image and they don't give him enough credit as a musician and a songwriter. He's really brilliant.

HP: We shouldn't be too surprised that you perform a song with Ozzy on the album. After all, aren't you being managed by his wife now?

LF: Yup, Sharon Osbourne is my manager and she's a great lady. I've always had trouble with male managers. I don't think they've ever really understood where I was coming from. But with Sharon it's all different. I really respect her. She can hang out with the guys and curse and drink like one of them. But when she needs to be a lady, she's all lady. I really think she knows how to make somebody a star, and I believe she can do that with me.

HP: How did you hook up with Sharon?

LF: I met her at the **Live Aid** concert a few years ago. I had been dealing with her father, Don Arden, for a while, but when I came in touch with Sharon we just hit it off. She went right to my business people and said she wanted to manage me. I love the way she can just take control of things like that. She's the best.

"If people see me as a sex symbol, I love it."

HP: Are you tired of the males in this business treating you like a sex symbol?

LF: If people see me as a sex symbol, I love it. But there is a degree of respect that I would like as well. When I said before that the men in this business don't understand me, I didn't mean to put them down. But I do think that women in rock and roll have to be treated just a little differently.

HP: Two of the guys in Pat Benatar's band, drummer Myron Grombacher and bassist Donnie Nossow, play on your album. Are you now assembling a band of your own?

LF: Yeah, I'm getting there slowly but surely. I know some people who I figure will be in the group, but the biggest problem I'm having is finding a guitarist. I'll be playing a lot of guitar onstage, but I don't want to carry all the responsibility. It seems like every guitarist in Los Angeles

thinks he's another Yngwie Malmsteen. What I'm looking for is a real solid player who can play rhythm as well as lead. If anybody knows where I can find a Joe Perry clone, please let me know.

HP: You've changed your image a bit this time around. How would you describe it?

LF: It's kind of hard to describe my look this time — it's softer yet dirtier. I'm wearing really different clothes, and I've got my hair kind of spiked up so you can see my tattoo. I wanted to make things a little different. But I don't think it'll turn anyone off. In fact, I hope it turns a lot of people on!

HP: What about touring? Has anything been finalized about when you might be hitting the road?

LF: A number of things have been discussed. I may headline some club dates in the beginning. But having Sharon as a manager helps get some great live dates. In fact, there's been talk about me opening for Ozzy when he goes back on the road this summer. That would be great. I've waited a long time to get into those big arenas. I've got some tricks planned for those shows that people won't believe. All I'll say is that everyone will know that the ticket they bought was worth every penny. □

Lita Ford



Indie REVIEWS

by Andy Secher

RATING SYSTEM: ***** = excellent **** = very good *** = good ** = fair * = poor

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Savage Steel Begins With A Nightmare

Spurred by the fleet-fingered guitar work of Marshall Birch, Savage Steel play metal that is loud, fast and furious. But instead of falling into the mindless thrashing of many power metal meisters, this Canadian quartet imbue their mashings with a healthy dose of melody. The results, on such numbers as *Hit From The Rear*, *The Betrayal* and *Nightprowler*, speak well for this band's future. They still have room to grow in terms of song structure and lyrical content, but judging by the sheer power of this debut disc, Savage Steel is a band to watch in the years ahead.

Rating: ***

Celtic Frost Into The Pandemonium

Over the last few years, Swiss metal masters Celtic Frost have become one of the most celebrated units in the rock world. Drawing inspiration from a variety of literary and occult sources, vocalist/bassist Tom G. Warrior, drummer Reed St. Mark and bassist Martin Ain have created one of the most unique styles around. On the band's latest LP, *Into The Pandemonium*, Celtic Frost have again tested the boundaries of metal, forging a powerful, passionate sound that stands head and shoulders above most power metal efforts. Just check out tracks like *Mesmerized* and *Caress*

Into Oblivion to understand what the Celtic Frost phenomenon is all about.

Rating: ****

Ded Engine Ded Engine

Hailing from Michigan, Ded Engine play a uniquely American brand of metal, replete with crashing guitars, rousing choruses and over-the-top vocals. This is music that's fun to listen to — and obviously fun to play, because one can sense that band members G.H. Lorimer (drums), Marky DeSade (bass), Doug Horstman (guitar) and Scott Litz (vocals) are really having a great time on this disc. In fact, their enthusiasm is infectious, and tracks like *Kings Of The City*, *Take A Hike* and *Renegade* scream out of your stereo demanding more than casual attention.

Rating: ***

The Exploited Death Before Dishonor

Over the last few years, Combat Records has emerged as the leading source for top-quality hardcore music. One of their latest finds is The Exploited, an unusual four-man outfit who manage to cram a dozen hard-hitting cuts into their LP, *Death Before Dishonor*. As with most hardcore bands, The Exploited are an acquired taste, but if you like your rock rude and lewd, this Scottish quartet may be for you.

Rating: **

Motherlode The Sanctuary

Motherlode are a Swedish quartet who seem to have taken the international success of Europe to heart. Mixing classic rock influences from Yes to Queen, this band has created a solid hard rock album filled with pulsating rhythms and classically-inspired riffs. An outstanding debut effort from a group that should get more than passing notice from the major labels in the months ahead. □

Rating: ****



Motherlode: Mixing classic rock influences together into a unique sound.

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- ☐ C.O.C. - Nothing Remains
- ☐ DEF LEPPARD - Women (cartoon)
- ☐ D.R.I. - Logo
- ☐ EUROPE - Photo/Flags
- ☐ GRATEFUL DEAD - Blues for Allah
- ☐ GRATEFUL DEAD - Skull & Roses
- ☐ GRATEFUL DEAD - In the Dark
- ☐ GREAT WHITE
- ☐ GUNS & ROSES

- ☐ HEATHEN - Logo, pic
- ☐ HERETIC - Logo/pic
- ☐ IRON MAIDEN - Somewhere in Time
- ☐ IRON MAIDEN - Aces High
- ☐ IRON MAIDEN - Mummy
- ☐ IRON MAIDEN - Live After Death
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- ☐ MEGADETH - Harpoon/Speed, Metal
- ☐ MEGADETH - Vic Rattlehead
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- ☐ METALLICA - Brain Surgery
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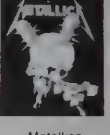
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88/Tuesday's Child
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IN THE FALLOUT

As recorded by Fifth Angel

**TED PILOT
JAMES BYRD
ED ARCHER**

*Waiting in a cold room dark for hours
And the time goes on so slow
Carried by desire for survival
From the crying wind that blows.*

*Day into night
You can see their fear
It goes on and on and on
Cold is the night
As the time grows near
As we wait and we hide
From the fallout.*

*And we cryout
In the fallout
From the sky
In the fallout
And we hideout
From the fallout
In the sky.*

*The aftermath of cold light
strikes the city
When the children raid the streets
Tell them they can live their*

*lives in pity
For the dogs whose war they lead.*

*Day into night
You can see their fear
It goes on and on and on
Cold is the night
As the time grows near
As we wait and we hide
From the fallout.*

*And we cryout
In the fallout
From the sky
In the fallout
And we hideout
From the fallout
In the sky.*

*Fighting to forget the guilt and violence
But the pain it burns so deep
In their eyes that whisper sad defiance
Or a dream they'll never reach.*

*Day into night
You can see their fear
It goes on and on and on
Cold is the night
As the time grows near
As we wait and we hide
From the fallout.
(Repeat chorus)*

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WE STILL REMEMBER

As recorded by Kick Axe

L. GILLSTROM
B. GILLSTROM
G. CRISTON
V. LANGEN

*In the days of the haze
The color was deep purple
And our heads would never be
the same
A distant metal voice
Gives us no choice
We ride the killing machine.*

*Like a wheel that keeps on
turning
And a fire that keeps on burning
Maybe tomorrow
But not today.*

*The sky is filled with diamonds
And the wind it cries Mary
And our eyes stare through the
window pane
The season of the witch
Brings out the bitch
And she will bring us new
pleasure new pain.*

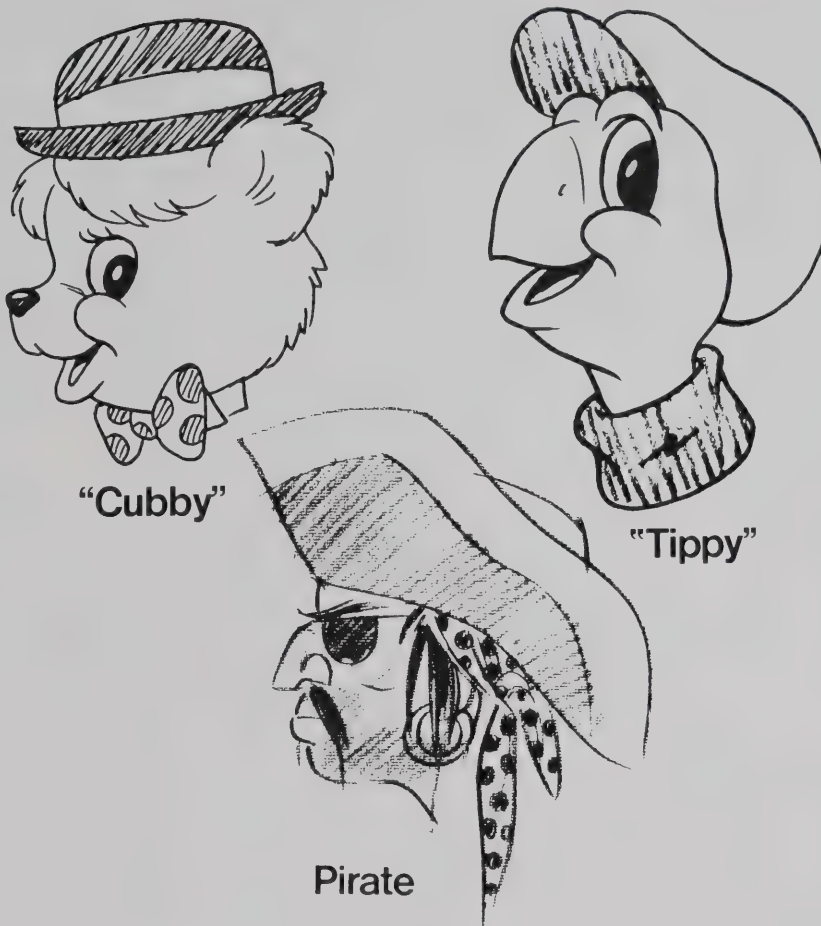
*Like a wheel that keeps on
turning
And a fire that keeps on burning
Today is not tomorrow
Not yesterday.*

*We still remember all the
reasons why
We still remember after all this
time
We still remember the flag still
flies
We still remember we will carry
on.*

*Memories that live forever
Sweet emotions you will
treasure
Find a place to give them shelter
Won't get fooled by helter
skelter.*

*We still remember all the
reasons why
We still remember after all this
time
We still remember the flag still
flies
We still remember we will carry
on.*

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EAGLES FLY

As recorded by Sammy Hagar

SAMMY HAGAR

Sunday morning 9 a.m.
I saw fire in the sky
I felt my heart
Pound in my chest
I heard an eagle cry.

Now I'm alive I can breathe the
air
Feel the wind smell the earth in
the air
I watch an eagle rise above the
trees
Project myself into what he sees
hey.

Take me away
Come on and fly me away
Pick me up so high
Where eagles fly.

I often dream I sail through the
sky
I've always wished I could fly
The simple life of a bird on the
wing

Oh Lord I could sing.

Take me away
Come on and fly me away
Pick me up so high
Where eagles fly oh yeah.

I'm alive I breathe the air
Wash the earth from my face
I catch a glimpse of another
dream
I turn I look but there's no trace.

Take me away
Come on fly me away
I wanna fly away
Pick me up so high
Where eagles fly oh yeah.

Eagles fly
Oh take me away
Eagles fly
Oh take me away
Come on let's fly away
Where eagles fly
Come on fly away
Where eagles fly.

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EMANON

As recorded by Attacker

LOU CIARLO

All nations are summoned
Prepare for destruction
They're coming for judgement
Pray for their salvation.

Scream out with sorrow
There's no tomorrow.

Man wonder who's coming
The savior or beast
Life withers oceans roar
Will we starve or feast.

Scream out with sorrow
There's no tomorrow.

Through the smoke in the skies
I can see Emanon fall
As they come sorting out like
numbers
The good from the bad.

Now all of my allies
Have fallen to the ground
All evil has conquered
He's risen to the sky.

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Chu-Teh Music.

STRANGE WINGS

As recorded by Savatage

JON OLIVA
CRISS OLIVA
PAUL O'NEILL

She is a native of the stormy
skies
I caught a glance from the
depths of her eyes
Atop her black winged mare
Casting a wicked stare
She throws her head back
And rides into the night.

She flies strange wings
Behind a thin disguise
She flies strange wings
Steel tears she cries.

I followed her to the brink of
dawn
She took control of my very
soul
She's still a mystery
In her arms I long to be
I don't know why
I turn and reach to the sky.

She flies strange wings
Behind a thin disguise
She flies strange wings
Steel tears she cries.

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T-SHIRTS

All shirts are two sided and are
available in sizes (S, M, L, XL)
\$12.00 each or 3 for \$33.00
Order by group and style

Molay Crue - Girls Girls Girls	Destruction
Iron Maiden - Make n' da	Agnostic Front
Iron Maiden - Phantom of the Opera	Agent Orange
Iron Maiden - Killers	D R I
Anthrax - Preacher	Blotch
Anthrax - Skateboard	Cryptic Shogther
U2 - Joshua Tree	Celtic Frost
King Diamond - Face	Exciter
Aerosmith - Aeroforce	
Metal Church - Gargoyles	
Testament - 1st strike is deadly	
Def Leppard - Woman/Hysteria	
Guns and Roses - Appetite destruction	
Great White - Shark	
Ace Frehley - Ace is back	
Ace Frehley - Guitar	
Tesla - Tour 1987 II	
Megadeth - Monster eating dove	
Malice - Licensed to kill	
Cinderella - Night songs	
Cinderella - Windows (Lightning)	
Cinderella - Shakes the U S A	
Whitesnake - David Coverdale	
Boston - Third Stage	
Queensryche - Group	
Queensryche - Rage for order	
AC/DC - Who made who	
AC/DC - Angus	
Metallica - Crash course	
Metallica - Garage days	
Metallica - Metal up your ass	
Dio - Dream evil	
White Lion - Group	
Overkill - Wrecking your head	
Rush - Power windows	
Stryper - Reach out	
Venom - Wolfhead	
Loudness - Group	
Autograph - Logo	
Savage Grace - Fall from grace	
Motorhead - Deal Forever	
Motorhead - Orgasmatron	
Wasp - Winged assassin	
Trouble	
Holy Terror	
M O D	
Sacred Reich	
Heretic	

Bon Jovi - Slippery when wet
Cinderella - group portrait
Slayer - Hell Awails
Slayer - Haunting the Chapel
Slayer - Reign in Blood
Led Zeppelin - Swan Song
Metallica - Ride the lightning
Metallica - Kill 'em all
Metallica - Damage Inc
Metallica - Master of Puppets
Venom - Welcome to Hell
Venom - Nightmare
Exodus - Slay Team
Exodus - Pleasures of the Flesh
Poison - Talk Dirty
Poison - Cat dragged in
Stryper - group portrait
Stryper - To Hell with the devil
Molay Crue - Theatre of Pain
Molay Crue - 4x4
Grave Digger
Molay Crue - no trespassing
Molay Crue - Bad Boys
Iron Maiden - Aces High
Iron Maiden - Live after Death
Iron Maiden - Somewhere in Time
Megadeth - Peace Sells
Megadeth - Kill for Thrills
Ozzy - The Ultimate Sin
Wasp - Electric Circus
Wasp - Last Command
Keel - Final Frontier
Overkill - Feel the Fire
Vinnie Vincent - Invasion
Metal Church - The Dark
Grim Reaper - Fear no Evil
Mercyful Fate - Don't ... Oath
Anthrax - I am the Law
S O D
Whitesnake - '87 Tour
Kiss - Asylum
Nuclear Assault
Corrosion of Conformity
English Dogs
Crumb Suckers
Heathen
Exploited

LEATHER

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\$14.95 pr (S-M-L)
SL1 - (not pictured) Black
fingerless gloves with
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\$19.95 pr (S-M-L)
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ring Available in sizes 4-
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\$16.00
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zebra striped ring Avail-
able in sized 4-13 \$9.95
each
L3 - Multi spiked wristband
(1 1/2" wide) \$11.95
L4 - 3 row pearl studded
wristband with metallic
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(S-M-L) \$9.95
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band (S-M-L) \$10.95
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wide \$19.95
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sizes 4-10. RINGS are \$6.95, ANY 3 RINGS FOR \$18.00



T-SHIRTS

All shirts pictured below are one
sided. Specify size (S, M, L, XL)
\$9.95 each or any 3 for \$27.00

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T3	STATE	T4	NAKED
T5		T6	
T7		T8	
T9		T10	

Horny
State
Tennessee
Of Conformity
Drunk
State

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For each item you buy from the following list, you can select another item up to the same price FOR FREE! **Attention**—you must pay the proper shipping and handling charge for all items, including the free ones. If you need help, call our Customer Service at (503) 652-1286 within our office hours

IMPORTANT: Please give as many alternate selections as you can; these items go fast! Once sold-out, they're gone for good! Offer limited to stock on hand only!

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As recorded by Rush

PEART
DUBOIS
LEE
LIFESON

Tough times demand tough talk
Demand tough hearts demand
tough songs
Tough times demand tough talk
Demand tough hearts demand
tough songs
Demand.

We can rise and fall like
empires
Flow in and out like the tide
Be vain and smart humble and
dumb
We can hit and miss like pride
Just like pride.

We can circle around like
hurricanes
Dance and dream like lovers
Attack the day like birds of prey
Or scavengers undercover
Undercover.

Look in
To the eye of the storm
Look in
For the force without form
Look around
At the sight and sound
Look in look out look around.

Tough times demand tough talk
Demand tough hearts demand
tough songs
Demand.

We can move with savage grace
To the rhythms of the night
Cool and remote like dancing
girls
In the heat of the beat of the
lights
And the lights.

We can wear the rose of
romance
An air of Joie de vivre
Two tender hearts upon our
sleeves
Or skin as thick as thieves
Thick as thieves.

Look in
To the eye of the storm
Look out
For the force without form
Look around
At the sight and sound
Look in look out look around.


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FUTURE WORLD

As recorded by Helloween

KAI HANSEN

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And you don't know where to go
to

Come and take a trip with me
To future world.

And if you're running through
your life

And you don't know what the
sense is

Come and look how it could be
In future world.

We all live in happiness

Our life is full of joy

We say the word tomorrow
without fear

The feeling of togetherness
Is always at our side

We love our life and we know we
will stay.

'Cause we all live in future
world

A world that's full of love
Our future life will be glorious

Come with me
Future world.

You say you'd like to stay
But this is not your time
Go back find your own way
To future world.

Life can be for living
Just try and never give in
Tell everyone the way
To future world.

One day you'll live in happiness
With a heart that's full of joy
You'll say the word tomorrow
without fear
The feeling of togetherness
Will be at your side
You'll say you love your life
And you'll know why.

'Cause we all live in future
world
A world that's full of love
Our future life will be glorious
Come with me
Future world.

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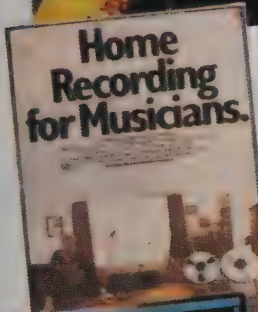
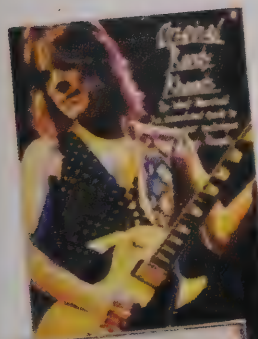
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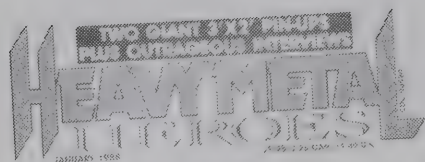
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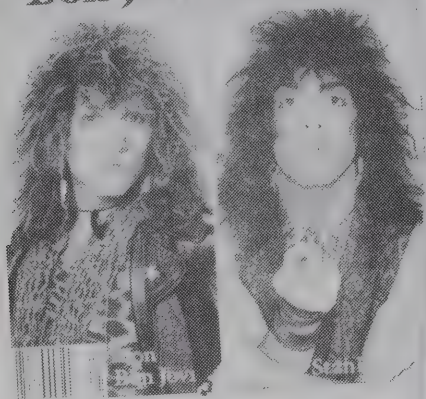
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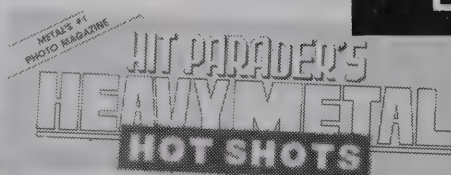
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THE CHECK'S IN THE MAIL

As recorded by Victory

**TOMMY NEWTON
HERMAN FRANK/WHITE
PETER KNORN
FRITZ RANDOW
CHARLIE HUHN
RIC BROWDE**

*If promises were dollars
I'd be a millionaire
Instead I'm living in squalor
And getting skinny and pale
You know your phone is always
busy*

*Or else you put me on hold
I'm getting hungry and dizzy
And this is getting real old.*

*The postman don't ring twice at
my house*

*In fact he don't ring at all
No U.P.S. no Federal Express
Won't somebody give me a call.*

*You say the check's in the mail
Is it a lie*

*The check's in the mail
Or just another tall tale
Don't tell me baby*

*I've heard it all before
The check's in the mail.
(Repeat)*

*You say you'll pay me tomorrow
But tomorrow never comes
I got nowhere to borrow
It's time to get out the guns
The light in the tunnel
Is just an oncoming train
Better listen to the rumble*

*'Cause it's the calm before the
rain.*

*The postman don't ring twice at
my house*

*In fact he don't ring at all
No U.P.S. no Federal Express
Won't somebody give me a call.*

*I look every day
'Cause the check's in the mail
Is it a lie*

*The check's in the mail
Or just another tall tale
Don't tell me baby
I'd really be surprised
The check's in the mail.*

*You say the check's in the mail
Is it a lie*

*The check's in the mail
Or just another tall tale
Don't tell me baby
I've heard it before
The check's in the mail.*

*You say the check's in the mail
I've been knocking 'round your
door*

*The check's in the mail
I got something in store
Don't tell me baby
Can't take it no more
You say the check's in the mail.*

*You say the check's in the mail
I'm getting my gun
The check's in the mail
I'm gonna have me some fun
Don't tell me baby
Because I've heard it before
You say the check's in the mail.*

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FIFTH ANGEL

As recorded by Fifth Angel

**TED PILOT
JAMES BYRD
ED ARCHER**

*In a land far from nowhere
With a false god as their king
They rejoice and sing
In the night their chanting
rings.*

*In the darkness they wander
If it's truth or just a spell
They look to the sky
And they call the fifth angel.*

*They call the fifth angel
They call the fifth angel
They call the fifth angel*

They call the fifth angel.

*In his eyes dark and steady
Feel that time is growing near
In the days to come
Man will hide his soul in fear.*

*So he stands on the mountain
Sighs that echoed as he fell
They stand hand in hand
At the dawn of the fifth angel.*

*They call the fifth angel
They call the fifth angel
They call the fifth angel
They call the fifth angel.*

*You know it's a feeling
Like a memory from a spark
It all came together
When fifth angel left his mark.
(Repeat)*

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TUESDAY'S CHILD

As recorded by Trouble

BRUCE FRANKLIN
ERIC WAGNER
RICK WARTELL

*If I should speak to all the
 angels
 What would I say
 Would it be ok
 And if I had the gift of prophecy
 What would I see
 Would you believe in me.*

*And if I only had
 The love that you need
 Would it make me a happy man
 I think it can.*

*If I had a chance to feed the
 poor
 Would everyone get to eat
 Will I have a seat
 And if I was the man with all the
 answers
 What would I learn
 When will it be my turn.*

*And if I only had
 The love that you need
 Would it make me a happy man
 I think it can.*

*Hold on Tuesday hold on
 It's gonna be alright
 Hold on Tuesday hold on
 It's gonna be alright
 You gotta believe.*

*If I should speak to all the
 nations
 Would the fighting cease
 Will there be peace
 And if I had the faith to believe
 in man
 Would the sun shine bright
 Even in the night.*

*Hold on Eric hold on
 It's gonna be alright
 Hold on Eric hold on
 It's gonna be alright
 Love is you and me.*

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FREEDOM

As recorded by Alice Cooper

KANE ROBERTS

ALICE COOPER

*We the people of the United
States*

*In order to form a more perfect
union.*

*Stop pretending that you've
never been bad*

*You're never wrong and you've
never been dirty*

*You're such a saint
That ain't the way we see you.*

*Ahh you wanna rule us with
an iron hand*

*You change the lyrics and
become Big Brother*

This ain't Russia

*You ain't my dad or mother
(They never knew anyway).*

*'Cuz I never walk away
From what I know is right
But I'm gonna turn my back on
you.*

Freedom

We're gonna ring the bell

Freedom to rock

Freedom to talk

Freedom

Raise your fist and yell

Freedom to rock

Freedom to talk

Freedom ring.

*You're playing God from your
ivory tower*

*Back off preacher I don't care
if it's Sunday*

I ain't no angel

But I never felt better.

We're a make-up metal

*g-generation
We're not as stupid as you
want to make us
You better leave us man
'Cuz you sure can't take us.*

*Ohh nobody better tell you
How to live your life
Ahh you gotta do it on your
own.*

Freedom

We're gonna ring the bell

Freedom to rock

Freedom to talk

Freedom

Raise your fist and yell

Freedom to rock

Freedom to talk

Freedom.

*Ahh yeah 'cuz I never walk
away*

From what I know is right

*But I'm gonna turn my back on
you.*

Freedom

We're gonna ring the bell

Freedom to rock

Freedom to talk

Freedom

Raise your fist and yell

Freedom.

(Repeat)

Freedom

We're gonna ring that bell

Freedom to rock

Freedom to talk

Freedom

Raise your fist and yell

Freedom

Come on yell

Come on yell.

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I'M ALIVE

As recorded by Helloween

KAI HANSEN

*You, you say you have lost the
way*

Got no aim just livin' for today

Look up to the sky above

And see the morning sun again

*You got so much power inside
So cry it out my friend.*

I'm alive, I'm alive

I'm alive, I'm alive.

*There's no use in hangin' all
around*

*You're a king can't you see
your crown*

Look into my eyes

*So many things are waiting to
be done*

You just need a friend

Together we will sing along.

(Repeat chorus)

Look into my eyes

*So many things are waiting to
be done*

You just need a friend

Together we will sing along.

I'm alive, I'm alive

I'm alive, I'm alive

I'm alive, I'm alive

I'm alive, I'm alive.

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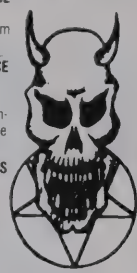
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ROCK DOLL

As recorded by Kane Roberts

KANE ROBERTS

*Decked out headed straight for me
A leather girl out from silk
She's young she's wild she's free
From her head on down
She's dressed to thrill.*

*Pretty little woman
Would you mind steppin' into the light
You look so hot
I've got to get me some leg.*

*So much more than flesh and bone
Rock doll
A metal heart pumpin' lace and chrome
And you're my one desire every Saturday night
Rock doll.*

*When the backbeat hits the room
Angel vision fills my eyes
She moves there's a crash and boom
A million guitars light the sky.*

*Pretty little mover
Let me say I'm enjoyin' the show
And all I know
Is I've got to get me some leg.*

*So much more than flesh and bone
Rock Doll
A metal heart pumpin' lace and chrome
And you're my one desire every Saturday night
Rock doll.*

*Hey, hey what do you say
6 and 9 and you've got bingo.*

*Angel hold me tight
Rock doll
Angel rock the night.*

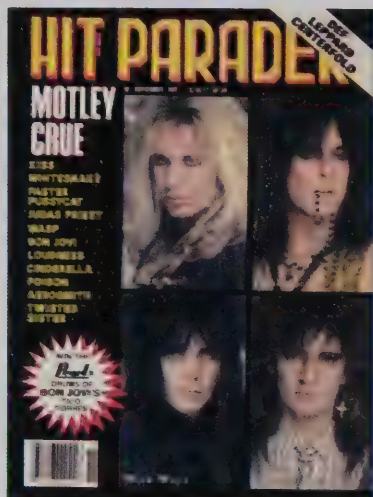
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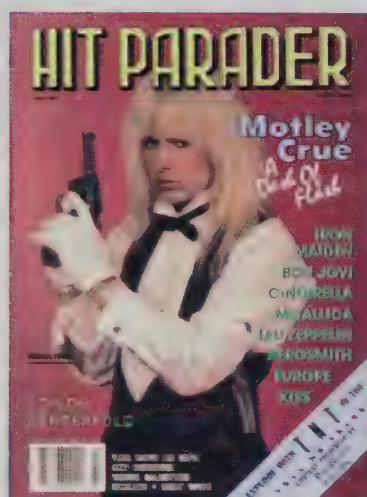
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INSTRUMENTALLY speaking

—by Michael Shore—



Cavities are bad — for your teeth. On an electric guitar, it's another story.

Hamer's been making outstanding electric guitars for over a decade, starting with the exaggerated-firebird-shaped beauty that made their extreme-angle fender-style headstocks such a frequent sight in the hands of hard-rockin' axe-wielders. The company has gone on to make all manner of electrics, including the recently introduced three-pickup double-cutaway model designed and endorsed by Billy Idol's guitarist Steve Stevens.

One of Hamer's most popular '80s models has been the Chaparral, a double-cutaway with three pickups in the popular array of single coils in the neck and middle positions, and a double-coil humbucker by the bridge. In response to the lack of a high-quality American-made traditional electric guitar, Hamer has now introduced the Chaparral Bolt-On. Constructed completely in the USA, it borrows many of the design features that made the original Chaparral so popular — including the pickup arrangement, the sleek Strat-style shape, the very comfortable volume and tone control knobs and the blade-style pickup selector.

In addition, the Chaparral Bolt-On has features not usually found on a "traditional" guitar, including a 24-fret fingerboard and a tapered neck-joint which allows unobstructed access to those extra-high frets. Of course, as the name indicates, the neck is a bolt-on design, *a la* Fender's.

Particularly noteworthy is the Chaparral Bolt-On's locking tremolo system. Not only is it a top-notch system with nut clamp and fine tuners aligned horizontally behind the bridge (so they won't interfere with hand action), the bridge is anchored extra-low to the body in a specially routed cavity. (If you look closely at the accompanying photo, you may see the shadowy contours of the depression in which the tremolo sits). This set-up means the tremolo interferes even less with your hands; and when it's pulled sharp, it retracts into the cavity so it's even further out of the way.

The Chaparral Bolt-On is available with a large variety of custom options, including pickups and graphic finishes. It lists for \$1,199. For more info, write Hamer USA, 835 W. University Drive, Arlington Heights, IL 60604. □

Hamer's new Chaparral Bolt-On; 24 frets, a tapered neck, comfortable volume and tone control knobs.



COLLARLOCK/RIMS DRUM BAR

Two of the more innovative ideas in drum-mounting — Collarlock Drum Bars and RIMS Suspension Mounts — have just been combined. Collarlock is a cage-like system of tubes and sleeves set up around the drummer and his kit, liberating him from the limitations of old-fashioned holders that mount on the bass drum or on free-standing tripods. The Collarlock Bar System features drum hardware that's been designed to accommodate all types of drums, cymbals and accessories. It's dependable, easily portable and highly flexible — flexible enough to accommodate RIMS, the ingenious free-floating system that eliminates the need for bolting onto the drum shell and thus deadening the drum's natural resonance. Instead, RIMS fits the drum's tuning lugs through a specially-designed "half-rim," evenly distributing the drum's weight for safe and efficient support, while giving the drum all the volume and clarity it was originally meant to have. For more info on Collarlock, RIMS and their joint promotion, write Drum Workshop, 2697 Lavery Court, Unit 16, Newbury Park, CA 91320 — and ask Drum Workshop about their superb line of drums, some of which are pictured here being supported by Collarlock and RIMS.



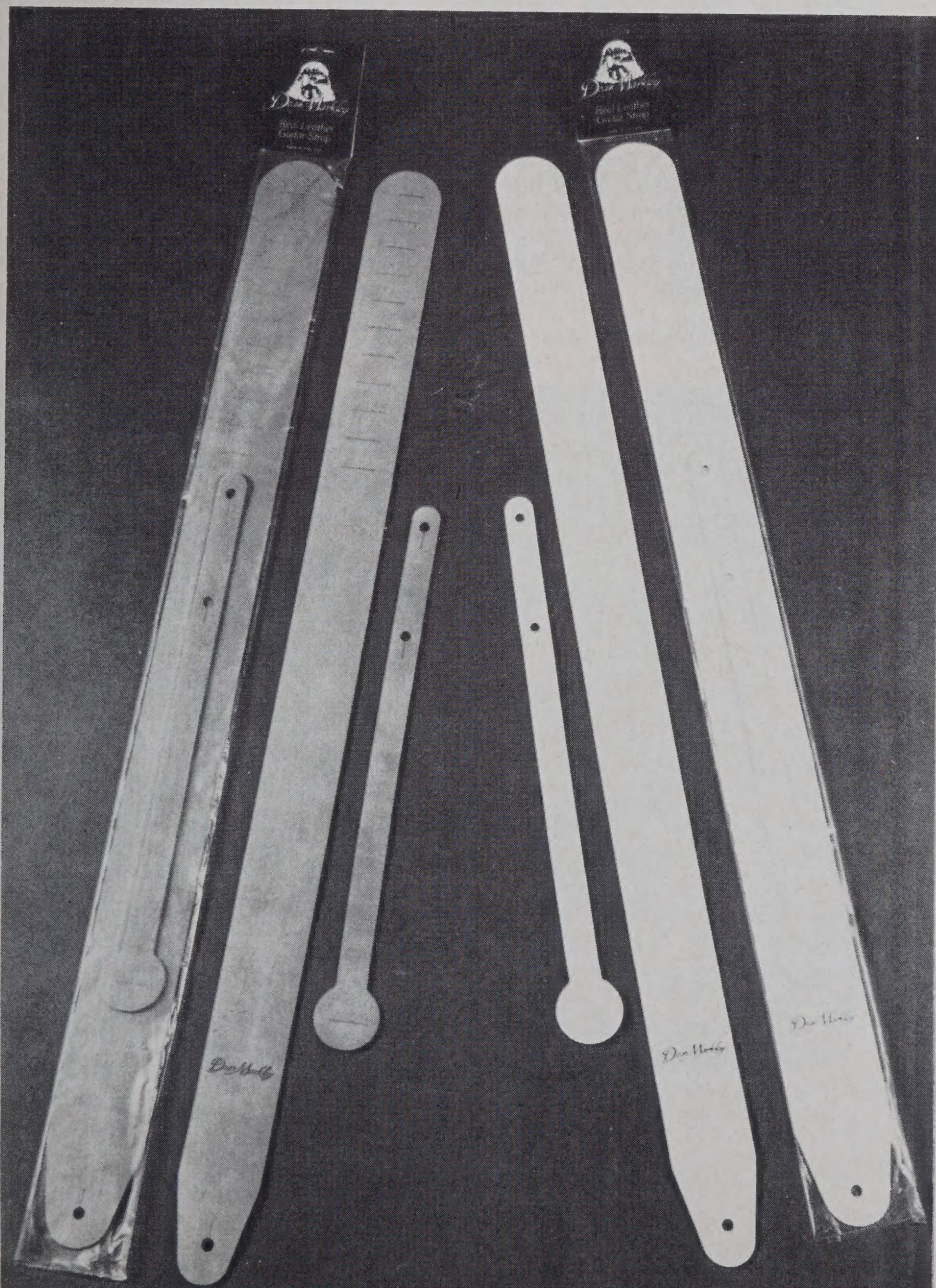
NADY WIRELESS SYSTEMS

Nady Systems introduces two new wireless VHF high-band mic/amp systems that are both remarkable for their tiny size and tiny price. The 201 uses "True Diversity" circuitry to eliminate dropouts in transmission, and lists for \$299 — an unheard-of bargain for that type of system. The 101 is similar, but without the Diversity Circuitry. It retails for \$199, and like the 201 uses Nady's patented companding circuitry for the best available dynamic range (120 dB) and crisp, clear audio free of overload distortion. Both systems are available with a choice of three transmitters: the HT hand-held mic/transmitter, the GT Instrument Bodypack transmitter or the LT Bodypack transmitter with attached Lavalier microphone. For more info, write Nady Systems Inc., 1145 65th St., Oakland, CA 94608.



ROLAND BOSS MIDI PAD

Roland's BOSS division, a leader in effects pedals, has introduced the MPD-4 MIDI Pad — a small yet powerful MIDI percussion controller that, in effect, is the world's smallest electronic drum kit. A hit on the MPD-4's rubber-pad surface (where the pedal usually would be) activates any MIDI-controlled sound source and transmits all changes no matter how subtle. Two different MIDI note numbers can be assigned individually to the MPD-4 MIDI Pad. And it's expandable — up to three external pads can be connected to the MPD-4's three external pad jacks, so you can custom-design your setup. Each external pad can also be assigned two note numbers, programmed internally, as well as its own MIDI channel. The MPD-4 can be connected to any MIDI sound module. For more info, write RolandCorp US, 7200 Dominion Circle, Los Angeles, CA 90040.



DEAN MARKLEY GUITAR STRAPS

Dean Markley's new British saddle-leather guitar straps are designed for comfort and aesthetic appeal. Fully adjustable and available in colors to suit any player's preference, they come in 2½- and 3-inch widths, and are available in white, black, brown, buckskin, blue, hot pink and yellow. Suggested retail price is \$19.95 for the 2½-inch size, and \$24.95 for the 3-inch size. For more info, write Dean Markley Inc., 3350 Scott Blvd., #45, Santa Clara, CA 95054.

STAR TALK

Metal's Biggest Stars Reveal Their Secrets.

by Adrienne Stone

Each month, *Star Talk* brings you personal stories from some of your favorite rock stars. Ever wonder what Gene Simmons' greatest fear is? How Nikki Sixx escapes detection when he wants to go unrecognized? What Bret Michaels' greatest passion is? *Star Talk* tells you that... and more!

This month's question: Do you mind when people recognize you? If so, to what extreme do you go to disguise yourself?

OZZY OSBOURNE: "When I disappeared last year, I just wanted to fuck off. I can never have a day off. It's like if I walk down the street, I gotta sign 8 million autographs — which I don't mind doing, but I just wanted to get away and be a normal person for a while, be John Osbourne for a month or so. Just fuckin' rent a cabin in the mountains somewhere! I wound up going to Canada and checking into a hotel. It was great. Nobody knew who I was."

FIONA: "I'm always surprised when I'm recognized, unless it's an industry function, and then you realize that you know a lot of people to begin with, and your name's on a list and people who know music may have their eye out for you. But, on the streets every once in a while I get noticed, and it's funny. I enjoy when it happens at this point because it is really out of the blue."

STEPHEN PEARCY (Ratt): "I go to record stores to buy music. I don't go much, but when I do, I go incognito. It's almost like a 'normal person' costume — sunglasses and a hat and stuff. I listen to what people say and I ask questions and it's pretty interesting. After all, if you've got four records out there, people are bound to have heard of your band, and it's always good to know what they think."

GEOFF TATE (Queensryche): "Being recognized never bothered me. Actually, it did bother me when we first started out because I lost my anonymity, but nowadays it doesn't bother me at all. I just put on my shades and hide. In fact, people recognize me no matter what I do. I mean, I've gone out with completely greased back hair, sunglasses, I grew a beard for a while, and a pair of Levi's and no shoes, and some guy came up and asked me for my autograph!"

RICK SAVAGE (Def Leppard): "Over the past six months, I have had between ten and twenty people come up to me and ask 'Are you Bon Jovi?' 'Are you Joey Tempest from the band Europe?' Joey Compost is more like it! I guess it's the hair that people think looks the same on all three of us."

JON BON JOVI: "Before *Slippery When Wet*, I could go just about anywhere with sunglasses and an unshaven face and nobody would even notice me. Unless I was getting out of a limo in front of the Hard Rock Cafe or someplace like that; then there's no avoiding it. I can still walk down the street in Manhattan and fans will walk right by and not even realize it's me, but the minute I go somewhere special, it's like I'm a magnet."

JOE ELLIOTT (Def Leppard): "I used to suffer from paranoia in 1983 or so. It got so bad that I wouldn't walk out on the pavement because I couldn't stop people looking at me. Now, I just take it in stride and maybe put on some sunglasses or a hat. You can't let it bother you, or you'll just go crazy trying to hide. Besides, the fans mean well anyway."

ROSS THE BOSS (Manowar): "Once I was at a

baseball game and the guy who was selling sodas recognized me as he was climbing up the stairs with his arms full of sodas. He was so surprised to see me, he dropped his whole tray of drinks — which is his livelihood — and came over to shake my hand. I think people expect to see me in my Viking stage clothes and they're shocked when I'm wearing normal clothes like jeans."

JAY JAY FRENCH (Twisted Sister): "When we used to wear heavy makeup, people weren't really sure what we looked like underneath. The big tip-off was the long hair. So, sometimes before a show, I'd put my hair up in a ponytail under a baseball cap and go talk to the religious fanatics protesting outside the arenas. I'd ask them what they were protesting and they'd say, 'Twisted Sister are all drug addicts.' I'd tell them that I know the band pretty well and none of them do any drugs. Then they'd say, 'Well, they're homosexuals.' I'd tell them that they're all married or have girlfriends. Then they'd say, 'They're all anti-religion.' I'd tell them that half the band is Jewish and the other half is Catholic or whatever. After that, they'd have nothing else to complain about. That's the best thing about not being recognized. Finding out what people think and straightening them out." □

Joe Bangay/Pix Int'l.



Def Leppard's Rick Savage: "People always ask me if I'm Bon Jovi or Joey Tempest — I guess it's the hair."

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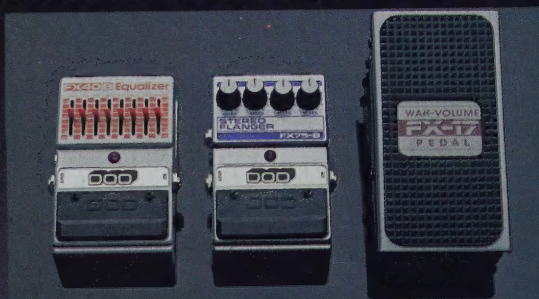
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